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NUMBER 1

THE POETRY OF JEAN AICARD

PRECOCIOUS POET and prolific man-of-letters, Jean Aicard (1848-1921) made his way, as a very young man, into that group of poets later known as the "Parnassians," by the charm of his personality and his skill in reciting his poetry. Born in the seaport town of Toulon, he was to establish a reputation as the singer of his native Provence; in the words of Souriau, "il est déjà régionaliste à une époque où le mot n'est pas encore inventé." At the age of only nineteen, he attracted the attention of the Parnassians with his maiden volume of verse, Les Jeunes Croyances; and it was not many years before he had gained that of his entire generation with Miette et Noré (1880) and Poèmes de Provence (1873), with such plays as Le Père Lebonnard (1889), and with the delightful picaresque novel, Maurin des Maures (1908). In the light of the ultra-conservative viewpoint which he had developed by the time Maurin appeared, the election of Aicard to the French Academy in the following year could not have come as a surprise. As poet and thinker,* Aicard went through an evolution which shows some interesting parallels with that of Paul Bourget.

Aicard's appearances at the gatherings of the Parnassians are described by Souriau:3

On est un peu surpris d'apercevoir aux réunions du passage Choiseul le futur auteur de Miette et Noré, tant il est jeune; mais il est impossible de ne pas remarquer ce Provençal, plein d'aplomb malgré ses vingt ans, et qui ne se laisse pas intimider par les poètes de Paris. Il parle, il pérore, il débite ses vers à la perfection; . . . mais son vers est encore mou. Aicard ne s'est pas mis franchement au vers parnassien. Il n'est pas encore de

¹Maurice Souriau: *Histoire du Parnasse* (Spes, 1921), p. 315. Unless otherwise indicated, the place of publication of works cited in this paper is Paris.

^{*}G. Aubin, in a "conférence faite à la Ligue de l'enseignement. le 22 mars, 1908" entitled *Un Poète Provençal: Jean Aicard* (Digne, Chapsoul, 1908) illustrates, by the citation of poems, Aicard's humanitarianism, his feminism, his appreciation of Nature, and his love of the Provence.

^{30\$.} cit., pp. 315-16.

l'Ecole. Il a réussi à pénétrer dans le recueil officiel, mais c'est pour s'en faire une réclame. . . . Il a fait son apprentissage dans l'atelier de Leconte de Lisle.

In this connection, it may not be out of place to quote Aicard's essay on Leconte de Lisle (1887), a rather sarcastic mixture of compliments and strictures:

Nul poète français, à aucune époque, n'a mieux fait les vers que Leconte de Lisle. . . . La Muse de Leconte de Lisle tient du Sphinx roide et massif, qui rêve immobile, assis au désert. Leconte de Lisle n'est pas un homme, c'est une école. Quelle école? Appelons-la le Parnassisme ou l'Impassiblisme. . . . Et Leconte de Lisle n'a fait que de beaux vers. De là l'admiration que lui vouent les initiés; de là, en partie, l'éloignement que lui témoigne le vulgaire.

Having voiced these tributes, Aicard proceeds to criticize Leconte de Lisle as tiresome and monotonous. The fact of the matter is that the influence of Leconte de Lisle upon Aicard was soon replaced by that of Hugo, Vigny, and Musset; at the same time, Aicard was treading the path upon which he was to have Coppée and Bourget as companions in spirit: from agnosticism to fervent Catholicism, from internationalism to chauvinism. The dividing line between these conflicting sets of tendencies was, in the case of all three men, the Franco-Prussian War. We may examine this artistic and spiritual evolution of Aicard by glancing at his successive volumes of verse.

The poems of Les Jeunes Croyances (Lemerre, 1867), written from 1865 to 1867, are intellectually, though not emotionally, youthful. The volume contains but few love-poems, and these are weak; they are, for the most part, in the tone of sadness audible in this "Quatrain";

^{*}The second Parnasse Contemporain: Recueil de Vers Nouveaux (Lemerre, 1869) contains five poems by Aicard, only the first of which, "la Méditerranée," is inspired by his birthplace; the other four—"l'Ame," "Vol d'hirondelle," "la Nuit," and "l'Aspiration"— have a philosophical undercurrent. These five poems were all reprinted in Les Rébellions et les Apaisements, where "Vol d'hirondelle" is untitled (p. 130) and "la Nuit" is called "l'Ombre." Aicard's sole contribution to the third Parnasse (Lemerre, 1876), "les Glaneuses de la Camargue" (reprinted, with minor changes, in the "troisième édition augmentée" of Poèmes de Provence, Charpentier, 1878) describes at some length the fatal effects of marsh-fever in southern Provence. This poem appears at the end of the last of the Parnassian recueils with the following foot-note: "Les vers de M. Jean Aicard, qui nous sont parvenus trop tard, n'ont pu être classés à leur ordre alphabétique."

sLeconte de Lisle, pp. 9, 13. The brochure was published by Fischbacher.

La moitié du coeur souffre par les haines, Et l'autre moitié souffre par l'amour.

Up to this time, the poet's love has been expended upon the beliefs and ideals of youth, as he tells us in "Amours":

De tout temps mes amours furent des songes vagues . . . Mais je n'aime d'amour que mes jeunes croyances:
Espoir dans le printemps et foi dans l'avenir.

These "young beliefs" are those of an ardent liberal. Thus, in "Liberté, Egalité, Fraternité," Aicard looks forward to the day when these qualities will govern the world, when there will be no more kings and man will either accept or reject God frankly:

Quand la science et l'art par leurs portes divines Montreront l'inconnu: la Vie ou le Néant! . . . Alors viendra la paix, la grande Nourricière! Alors plus de patrie! On n'aura plus de dieux! L'Egalité luira vivante sur la terre! La Liberté vivra splendide sous les cieux!

In a poem on his dead father, Aicard exclaims: "Je ne sais si je crois en Dieu!" but he feels the need of someone to whom to pray, something for which to hope: "Et l'Aspiration m'emporte vers le morts!" Whatever his beliefs or disbeliefs, however, Aicard was already anchored to the rock of devotion to the province of his birth; from his "exil" in Paris, he declares:

Ah! que je vous aimais, magnifiques sommets!
Pins et chênes mouvants, collines virginales,
Cimes de la Provence, ah! que je vous aimais!
Vous qui montez au ciel mieux que les cathédrales!20

The stoic agnosticism, the humanitarian idealism, and the reverence of art, characteristic of Leconte de Lisle, echo in many of the pages of Les Jeune Croyances and re-echo in those of Les Rébellions et les Apaisements (Lemerre, 1871). In this second volume, composed of poems written from 1868 to 1870, Aicard is still the champion of liberty, as he declares in "le Poète." Prometheus is hymned as the benefactor of

Les rêves des nuits, les songes du jour, Pour l'homme lassé tout se change en peines:

eLes Jeunes Croyances, p. 24.

^{*}Ibid., pp. 65-66.

[•]Pp. 130-31.

[•]P. 112.

^{10&}quot;Exil," p. 134.

¹¹Cf. p. 33.

mankind in two poems, "Prométhée enchaîné" and "Prométhée foudroyé," and even Satan receives his meed of praise as man's superior:

> Et toujours, malgré tout, Satan! avec ta haine On voit luire en ton oeil, Dernière liberté d'un vaincu qu'on enchaîne, Ton indomptable orgueil.¹²

The gods are dead, and man is given the Leconte-de-Lislean advice:

Croise tes bras, te dis-je, et garde dans ton coeur, Par-dessus tout, le calme et le mépris vainqueur.13

In general, the spirit of these poems is that found in "J'ai nié les dieux et j'ai nié l'âme," and the thought of "Droit crucifié, Liberté qu'on meurtrit" continues to fill him with exasperation.

Les Jeunes Croyances and Les Rébellions et les Apaisements were both composed, it must be remembered, before September 4, 1870. Once the throne was abolished and the Republic established, Aicard experienced an emotional volte-face which made of him the poet, no longer of doubt and revolt, but of the certainties of fireside, fatherland, and faith. We are not concerned with the psychological processes underlying this multiple conversion but with the artistic achievements to which this change of heart gave rise, so we shall dispense with the chronological order in which Aicard's volumes appeared and quickly dispose of several of these works.

Like Hugo, Aicard devoted much of his energy to the composition of poetry about and for children; this poetry comprises what may justly be termed the three weakest volumes of his entire output. Of these, the first, La Chanson de l'Enfant (Sandoz et Fischbacher, 1875) contains a few poems of some biographical interest, notably "Premier exil," which describes the poet's first departure from home to attend a school in Burgundy and his homesickness for "la Provence chérie." There are a few pretty compositions inspired by Aicard's two little daughters; but, in the main, the volume is frankly inspirational and didactic and, as poetry, is thoroughly jejune. But far more so are the two later volumes, Le Livre des Petits (Delagrave, 1887) and Le Jardin des Enfants (Hatier, 1912). In the latter, the poems are grouped by months, from October to July, with definite moral topics for each month and aids for class-

¹²P. 89.

^{13&}quot;A mon grand-père Jacques Aicard," p. 107.

¹⁴P. 172.

¹⁸P. 184 ("Epilogue").

¹⁶La Chanson de l'Enfant, p. 165.

room use in the form of "leçons," questionnaires, and glossaries of unusual words. The phenomenon of an Academician writing text-books in moral philosophy for children in childish doggerel is enough to give one pause; but Aicard would seem to have suffered no pangs of remorse.

But there were other strings to Aicard's lyre, and from one of them he plucked an abundance of religious verse. His first production in this domain, Le Dieu dans l'Homme (Ollendorff, 1885) is a very solemn set of poems, written for the most part in alexandrines, in which Aicard assumes as his duty to shake his fellow-countrymen out of their indifference and cynicism and to urge them on to the ideal. The leitmotif of the volume is that, if there is no God, man must make himself into a God; and the poet reveals himself in the strange posture of occasionally doubting the existence of God while unquestioningly adoring Jesus. We read in "l'Idéal":

Puisqu'il n'est plus ni Dieu ni roi sur l'horizon, Tout homme libre et fier devra, quand vient la peine, Dans la place publique ou seul dans sa maison, Supporter fortement sa destinée humaine.37

And describing in "le Néant" an act of charity he had performed, Aicard asserts:

L'Humanité sans Dieu doit être fraternelle, D'autant qu'elle n'a plus d'espérance qu'en elle.18

That Aicard is no longer in sympathy with the "art-for-art's-sake" attitude motivating much Parnassian poetry is evident from "la Poésie," which declares the poet's preference for utilitarian art over technical virtuosity:

Garde de jouer à la rime Et d'oublier l'esprit sublime Pour la lettre qui naît la mort; Afin qu'on respecte le style, Fais qu'à son heure il soit utile: La Parole est le pain du fort.²⁰

This idea is repeated in "A un poète":

On se dit quelquefois . . . L'art des vers n'est qu'un jeu puéril! Eh bien, non, C'est blasphémer; non, l'art n'est pas dans une rime, Une césure, un mot, un jeu. L'art est sublime!

¹⁷Le Dieu dans l'Homme, p. 15.

^{18/}bid., p. 122.

¹⁰P. 23.

Il est le grand moyen, en dépit des moqueurs,
De révéler une âme à l'âme, un coeur aux coeurs.
Quand la lettre d'appui manque, . . . ô grands dieux,
qu'importe,
Si le rhythme est vivant, si la parole est forte!
Qu'importe un hiatus, s'il est mélodieux!20

Yet Aicard has not fled the temple of beauty, as he tells us in his hymn "A la Beauté":

O Beauté souveraine, ô Chimère éternelle, Irrésistiblement, je te suis où tu vas, Et forcé de t'aimer sans que l'espoir s'en mêle, Je déroule mon coeur en tapis sous tes pas!**1

Among the strictly religious poems of Le Dieu dans l'Homme, we may mention "le Christ au tombeau," "l'Athée divin," "Jésus," and "le Christ à l'Oedipe," in the last of which Christ frees Oedipus of his suffering and doubt, and cures him, literally as well as figuratively, of his blindness. "L'Angoisse de Dieu" is, in some respects, a pendant-piece to Vigny's "le Mont des Oliviers"; here Aicard imagines Christ experiencing the Passion and, upon receiving no answer from God, deciding not to reveal to man the fact that there is no God but, on the contrary, to urge him to believe in Justice: "Ma mort leur prouvera l'espoir que je n'ai plus"; whereupon he hears a voice within him announce: "Crois en Dieu: c'est toi Dieu." These poems are thoroughly pious in tone and prove that Aicard was, at this stage, no longer seriously affected by the skepticism of the age. In the seriousness with which he takes his duties as a poet, Aicard resembles Hugo; indeed, the first poem of the volume is a lengthy "Invocation à Victor Hugo," inspired by the news of Hugo's death, a tribute in the course of which Aicard declares that the homage which is to be paid the body of the dead poet under the Arc de Triomphe will prove that peace has its heroes no less than war. Aicard, then, is no longer the disillusioned Leconte-de-Lislean; he has been metamorphosed into a mage, a seer, a "vates." He is not very successful, however, in his attempt to play the rôle of philosopher-prophet and to solve the problem of ontology; without rigorous system, he is governed by his emotions rather than by his reason, and his thought is a tissue of contradictions. Le Dieu dans l'Homme is marred by a generous dose of Hugolian pomposity and rhetoric, and as this defect is not counter-balanced by the redeeming qualities of Hugo's verse, the work falls far short of being great poetry.

In the same year as Le Dieu dans l'Homme, Aicard published l'Eternel Cantique (Fischbacher, 1885), a translation of The Song of Songs interpreted as "une ode à deux voix la voix de l'amant, la voix de l'amoureuse." The translation is dedicated to Renan, and was first read on February 11, 1885, at a gathering of the Cercle Saint-Simon; the reading was preceded by a brief lecture on the poet's method of interpreting The Song of Songs, which is printed as a preface to the volume. The translation, though a free rendition, retains something of the exalted lyricism of the original. A number of years afterwards, Aicard turned from the Old to the New Testament, and transposed the Gospels into French verse. In a "mystère" bearing the simple title of Jésus (Flammarion, 1912), he recounts, in eighty poems and an epilogue, the life of Christ, thus duplicating the feat achieved by Marc Monnier some forty years earlier. **

Before proceeding with our study of Aicard's principal volumes of verse, we may dispose briefly of a few of his remaining poetic enterprises of less importance. Don Juan 89 (Dentu, 1889) ** is a very elaborate five-act verse-tragedy, mentioned here only because of the lyrical "Prologue," "Incantation," "Requiem," "Epilogue," and choruses which are scattered throughout the work. The tragedy is diffuse, pretentious, rhetorical, uneven often to the point of incoherence, with the character of the central figure portrayed, in ultra-Romantic fashion, as the constant seeker after true and pure love. Aicard would have done well not to attempt this nineteenth-century sequel to Molière's masterpiece.

Two long poems written during the war of 1914-18 are of significance only in their revelation of the total change which Aicard's philosophy had undergone from that which had guided him before the war of 1870-71. LeTémoin, 1914-1916 (Flammarion, 1916), an ambitious philosophico-religious epic in thirty "cantos," was begun in 1913 in an attempt to prove that the reign of Christ was at hand. Twelve "cantos" had already been composed when what was soon to become the World War broke out, and this necessitated a radical revision of the original plan. Aicard's conservatism is to be noted early in the poem, in such lines as these:

Le bataillon sacré, tes chevaliers, soutiens
Du trône et de l'autel, ces deux pôles chrétiens.==

²²L'Eternel Cantique, p. 26.

²³La Vie de Jésus racontée en vers français d'après les Evangiles. I was unable to consult the first edition of this work (Geneva, Fick, 1873); the second was brought out in Paris by Sandoz et Fischbacher in 1874.

²⁴ Also published under the title of Don Juan, ou la Comédie du siècle in a handsomely printed, beautifully illustrated de luxe edition (Dentu, n. d.).

25 Le Témoin, p. 22.

Le Témoin takes the form of a dialogue between the poet and the Wandering Jew, the latter of whom is the advocatus dei. To the poet's complaints that the world seems not much better than it was in the days of Jesus, the interlocutor replies with assurances that he observed many signs of progress during the course of his peregrinations. The poem had reached this point at the outbreak of hostilities, and in the remaining eighteen "cantos" the Wandering Iew is hard put to it to prove his contention. Finally Aicard waxes mystical, sees the banner of Joan of Arc, bearing the name of Iesus, floating above the armies of the Allies, and hears the voices of the war-dead and of the surviving soldiers chanting a declaration of faith in France. That only a fervent patriot and believer could have arrived at such a forced conclusion is self-evident. The same criticism applies to Le Sang du Sacrifice (Flammarion, 1917), a very symbolic poem in which, as in Le Témoin, the Germans and their allies are the very incarnation of the anti-Christ, while their opponents are the sole defenders of truth and virtue. The poet's vision of the future is summed up in these verses:

> On pe trouvera plus une place sur terre Où, par leur sang, le mot de paix ne soit écrit; Ainsi s'accomplira le suprême mystère: Le royaume de Dieu fondé par Jésus-Christ.20

It is not in such works as these that we must look if we would find anything of the true poetic afflatus in Aicard, but rather in Miette et Noré, Poèmes de Provence, and Le Livre d'Heures de l'Amour. The first of these is an idyllic epic of Provence, divided into three parts, each composed of seven chants and each chant preceded (an unusual procedure in the genre of the epic and the narrative) by a short poetic "prélude." In a "dédicace à Paris" the poet pays homage to the "ville éternelle au front ceint de rayons" and then tells that he has written this work about Provence but in French rather than in the language of that region:

J'ai traduit en français cette âme provençale, L'âme de nos patois—morts qu'on aime toujours,— Et c'est le testament des anciens troubadours Que je mets à tes pieds, ô notre Capitale.27

The next pages of the volume are taken up with prose notes which set forth the Wordsworthian theories of Aicard on the use of simple folk as subject-matter for poetry and compare what he attempted to do with Brizeux' regional poetry on Brittany, as well as with that of Gabriel Vicaire on la Bresse, Gabriel Marc on Auvergne, and Charles Grand-

²⁰Le Sang du sacrifice, p. 46.

²⁷P. 6.

mougin on the Franche-Comté. Aicard here expresses his opposition to naturalism on the ground that, in stressing the ugly, it runs counter to Nature, which makes every effort to hide what is unsightly. He is, thus, an idealistic realist, à la George Sand. The entire poem is a hymn to Provence, and it was Aicard's ambition that whenever the name of his his province might be mentioned, his own should immediately come to mind:

Car j'ai bien su t'aimer, ma Provence aux grands yeux, Regard de ciel, regard de vague,—blonde et brune! Je t'aime bien, Provence,—et j'ai mis ma fortune A chanter tes beautés dont je suis orgueilleux!28

Aicard had already, seven years before the publication of Miette et Noré, erected a first monument to his devotion to the region of his birth. A brief publishers' note to the third edition of Poèmes de Provence20 concludes with the statement that all readers find in this volume, "enveloppée dans le sentiment de la poésie, une saveur de terroir qui en fait l'attrait particulier." In a dedicatory poem, "A la France," Aicard maintains that, though he is an ardent lover of Provence, he has not exalted "la petite patrie aux dépens de la grande." The themes of Poèmes de Provence, treated in individual lyrics, are those later introduced, for descriptive or atmospheric purposes, into Miette et Noré: the seasons, landscapes, mores, festivals, forms of worship, as they are to be observed in Provence. One of the most striking groups of compositions in Poèmes de Provence is "les Cigales," a sequence of twentyeight poems in praise of the insect with whose note the region resounds at all hours of the day and night. Aicard had written a "Lettre à Sully Prudhomme" stating his own preference for rustic, regional subjectmatter and thanking his colleague for the philosophic courage of his poems. To be sure, these latter are the work of a saddened spirit, but:

> On est las de ce mal dont Byron languissait; Toi, ta tristesse active a fait honte à Musset.se

Sully Prudhomme replied with a sonnet, "A Jean Aicard" (included in Poèmes de Provence, calling upon him to continue in his chosen path as a "disciple harmonieux de l'antique cigale."

On the basis of the volumes we have thus far considered, we might conclude that Aicard shared the belief and practice of Leconte de Lisle

30P. 191.

²⁸P. 406. Miette et Noré was completed at La Garde-près-Toulon on Dec. 20, 1879, and was first published in the following year.

²⁰ Charpentier, 1878. The first edition appeared in 1873. The edition of Miette et Noré used for this study was the sixth, Ollendorff, 1885.

that the more intimate emotions—chiefly that of love between the sexes—have no place in the poetry of a scientific, skeptical age. As a matter of fact, however, Aicard has left us a collection of love-poems in which are to be found some of his finest achievements in the domain of the lyric. Le Livre d'Heures de l'Amour (Lemerre, 1887) concerns itself almost exclusively with love, which is approached from various angles: passionate, erotic, platonic, anacreontic, mystic. The underlying ideas are that love is the most important thing in life, that one moment of love contains all of eternity, that he who has not known love has not lived, that it is necessary to love even if one's love be not returned, and that suffering is an integral part of love. In a word, Aicard swings from the extreme of Leconte de Lisle to that of Musset, as may be seen from the opening stanza of "Laisse la vie à flots":

Laisse la vie à flots entrer dans ta poitrine!

Chante avec tes soupirs, tes larmes et tes cris!

Ce n'est que par l'amour que la muse est divine!

Aime et souffre en chantant! La gloire est à ce prix!32

The volume is marked by genuine lyricism and a wealth of prosodic variety, and is far superior to Aicard's attempts at philosophic and didactic verse. Verlainean effects are not lacking; the very title of one of the poems, "Musique sans paroles," is tell-tale, and the lilt of its lines, with their use of the impair, is that of la Bonne chanson and Romances sans paroles. The final poem of the volume is a paean to Isis, "mère et fille des dieux," who is "faite de tout l'amour et de tout le désir"; and the paganism of this composition contrasts sharply with the pious asceticism and the homely conventionality of many of the other verse-collections. As a sample of Aicard's elegiac style, showing the poet suspended between the Leconte de Lisle of "la Vipère" and the Musset of the "Nuits," we may cite "Si ton coeur est brisé." ***

One additional volume of Aicard's verse deserves consideration. After having spent several months of the year 1888 in northern Africa, he brought out Au Bord du Désert (Ollendorff, 1888), in which he attempted to do for the Arabs of the Mediterranean littoral what he had done for the people of his own province in Poèmes de Provence. Prefaced by a series of prose reflections on "l'âme arabe" addressed to Pierre Loti, the volume is made up of poems depicting north African land-scapes and the customs and characteristics of the natives. Aicard tries, not always with success, to avoid condescension, but he writes through-

³¹P. 191. This work appeared in the same year as Aicard's essay on Leconte de Lisle, mentioned above.

³²P. 18.

out with such Catholic and chauvinistic fervor that his apparent sympathy for the Arabs and their religion does not carry conviction, and his reliability as a witness is impaired. We may, however, be grateful to the poet for the following quatrain, possibly a paraphrase from the Arabic:

La belle poésie, en brillant—come une onde Courante—fertilise et rafraîchit le monde, Et, par elle baignés, les coeurs et les esprits Deviennent des jardins et des vergers fleuris.23

Jean Aicard, then, was a fecund littlerateur who began writing verse in the sign of Leconte de Lisle but, before very long, had dropped back into that of Hugo and Musset. Assuming the Hugolian rôle of vates, he wished to serve as the teacher of his generation in philosophy and religion and to set the feet of the very young in the paths of righteousness. That he can scarcely be said to have succeeded in this effort may be deduced from the fact that he seems to have wielded little, if any, influence. As a love poet, Aicard resembles too closely his master, Musset, to make any profound impression. It is as the painter and interpreter of his native Provence that he may occupy a niche in the halls of posterity; and it is significant that, in this aspect of his work, the pictorial manner of Leconte de Lisle must be given a place. The Parnassianism of Aicard is somewhat meager; but, such as it is, it is one of the offsprings of the virile genius of the author of Poèmes Antiques.

AARON SCHAFFER

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²³ Au Bord du Désert, p. 136. Aicard gives no indication, however, that this quatrain is a borrowing.

GIACOMO CONCIO: A RENAISSANCE EXILE

In these days and in this country where exiles, expatriated for their convictions, are once more finding refuge, we can turn profitably to Renaissance England, a land which once harbored, with some gain to itself, a similar group of the dispossessed. During the middle years of the sixteenth century, to be sure, the tide of refugees had flowed out of England when the Marian exiles had spread over the Continent in search of religious freedom; but with the accession of Elizabeth, the current turned and the stream of Marian exiles poured back into England, drawing with them some notable spirits. Almost immediately after such onetime fugitives as the Earl of Bedford, to name only a single example, gained the power of patronage under Elizabeth, Protestant refugees from other lands hurried to England at the promise of comfort and security.

A typical, though obscure, example of the Continental refugee was Giacomo Concio, whose life in England has hitherto received little attention.³ Concio was born in Trent, probably about 1520.³ Little is known of his early years, but apparently he had some legal training before he became secretary to Cardinal Christopher Madruzzo in Trent. If we may judge his avocations during these early years by the work he did later, Concio's wide interests included studies in the applied sciences, especially fortification,³ in logic, and in theology. This last, which resulted in his conversion to Protestantism, had an unhappy outcome. In August, 1557, he was forced to flee to Basle, where he joined his good friend Francesco Betti.⁴ Here, where there was a sizable English colony, Concio began his first work, the anonymous Dialogo di

¹He was best known under the Latin form of his name, Jacobus Acontius. Part of the difficulty in tracing him through the English records is due to the endless variations of his name.

²Giorgio la Piana, "Aconcio," Enciclopedia Italiana, I, 336. I have followed this succinct, authoritative account for most details of Concio's early career.

³According to Bayle, A General Dictionary, I (1734), 208, while still in Italy, Concio wrote a book on the fortification of towns, which later in England he translated into Latin under the title Ars Muniendorum Oppidorum, but this was never printed.

^{*}La Piana, loc. cit. Christina H. Garrett, The Marian Exiles: A Study in the Origins of Elizabethan Puritanism, p. 19, note 3, says that "after the influx of Italian refugees into Basle in 1555 that city had to close its gates against any more aliens"; but clearly the exclusion act could not have survived long.

Giacomo Riccamati, a vigorous contribution to the Protestant propaganda of the time.⁵ Here, too, he issued the work which established his reputation among contemporary scholars, his *De Methodo* (1558), which recommended him particularly to the attention of Petrus Ramus, the great French logician, and later to the equally great Czech theologian and educational reformer, Johann Comenius.

From Basle, Concio passed to Zurich, where he became a member of the Protestant circle around the Italian Peter Martyr, onetime Regius Professor of Theology at Oxford but now a Marian exile. Yet though Concio was to keep in touch with the Zurich group, his stay there was brief, for in January, 1559, he and Betti appeared in Strassburg, this time in the group of English exiles rallied about John Jewel. Somewhere in the course of his wanderings, probably at Strassburg, Concio conceived the plan of settling in England. At any rate, on August 17 he arrived in Paris for an interview with Elizabeth's ambassador, Throckmorton. Concio's request for passage to England impressed the ambassador, who wrote to both the Queen and her chief minister, William Cecil, on Concio's behalf. According to Throckmorton, Concio bore "a good affection" towards England, his religious views were sound, and, most important of all, his knowledge of military engineering might prove of good service. Thus recommended, by November,

sLa Piana, loc. cit.

^{*}Bayle, op. cit., I, 210-11, translates an important letter which Ramus wrote to Concio, January, 1565. In it Ramus says that he had recently been impressed by the report of John à Lasco, who, after investigating the state of English science and hearing Concio lecture on the use of geometry in war, had praised the Italian highly; but of course, Ramus adds, I have long known of the De Methodo.

^{*}Eulogies by both Ramus and Commenius appear in a translation of Concio's chief theological work, Satans Stratagems (1648), sigs. Alv.-A2v.

*La Piana, loc. cit.

Dictionary of National Biography, sub "Pietro Martire Vermigli."

¹⁰See the series of letters which passed between John Jewel in London and Peter Martyr in Zurich from August, 1559, to May, 1560, concerning a sum of money which Concio was supposed to transmit to the Zurich group: The Zurich Letters, trans. Hastings Robinson, pp. 55, 72, 102. Concio also acted as an agent for Bernardino Ochino, another of the Anglo-Italian Protestants exiled to Zurich by Mary Tudor: Calendar of State Papers, Foreign, 1561-1562, p. 277.

¹¹ The Zurich Letters, p, 18.

¹²Calendar of State Papers, Foreign, 1558-59, p. 500, a note from Throckmorton to Wm. Cecil, Aug. 25, 1559: "Concio has been here these eight days "

¹³ Ibid.

1559, Concio had entered England, and the years of his wandering were over.34

Once in England, Concio lost no opportunities. Almost as soon as he arrived, he petitioned Elizabeth for a prohibition against (in effect a patent on) certain "Wheel machines, either for grinding or bruising, or [for] any furnaces like mine," both devices of use to brewers and dyers. We have no record that this hasty petition was granted: probably it was not. But his engineering skill must have impressed some members of the court, for in February, 1560, more than a year before his naturalization, the Queen, with surprising generosity, granted him an annual pension of £60.10 Later we find him engaged upon a far vaster project, that of draining extensive marsh lands created by the overflow of the Thames. So large an enterprise as this, in which the reward was presumably to be half the reclaimed land, argues that Concio had wealthy, powerful friends at court.

Indeed Concio's known friends were highly placed. John Jewel, whom he had met in Strassburg, had returned to England to become Bishop of Salisbury; and though we have little evidence of intimacy between the two, Concio's acquaintance may have been responsible for the astonishing tolerance shown the Italian when he became involved in charges of heresy. A second erstwhile Marian refugee who acted as Concio's patron was Francis, Earl of Bedford, who had more than restored his fortunes under Elizabeth as a member of the Privy Council and later as Ambassador to Scotland. Then, too, Concio had formed a warm friendship with the most powerful Italian in England, Giovanni Castiglione. Castiglione himself held no exalted place at court; he was merely Elizabeth's tutor in Italian; but his loyalty to Elizabeth, for whom he had suffered imprisonment during Mary's reign, 2 had never

¹⁴John Jewel, writing to Peter Martyr in May, 1560, says that he had delivered the coins to Concio seven months previously: The Zurich Letters, p. 102.

¹⁵Calendar of State Papers, Domestic, 1601-1603: Addenda 1547-1565, p. 495.

¹⁶ Ibid.

¹⁷ Ibid., pp.538-9.

¹⁸Ibid. A second (?) petition is listed also in Calendar of State Papers, Foreign, 1563, p. 92.

¹⁰ Dict. of Nat. Biog., sub "John Jewel."

²⁰ Ibid., sub "Francis, second Earl of Bedford."

²¹ Through some oversight, Castiglione is not treated in the Dict. of Nat. Biog. I hope soon to publish an account of him.

²² Calendar of State Papers, Venetian, 1555-1556, p. 475.

faltered and had given him the Queen's confidence. His quiet influence with Elizabeth, coupled with his zeal for learning, made him a weighty advocate for his compatriots and stimulated among the English intellectuals an interest in their writings.²³ His friendship with Concio led the latter to appoint him literary executor, a trust which Castiglione fulfilled about 1585 by the publication of *Vna Essortatione al Timor di Dio*, together with a few canzone of his own.²⁴ But of all Concio's patrons, the most prominent was Robert Dudley, soon to become Earl of Leicester. In the late fifties and early sixties, Dudley's influence rose steadily. He became a member of the Privy Council and was for a time talked of as a possible Prince Regent; but even those who opposed his marriage to Elizabeth were willing to consider him a likely candidate for the hand of Mary of Scotland. Like the Earl of Bedford, Dudley seems to have been taken with Concio, who was in turn eager to hold the affection of so magnificent a patron.²⁵

Pensioned by the Queen and backed by such patrons as these, Concio continued active in the service of England. He was naturalized in 1561,20 and in 1563 actually began work on his project for draining the Plumstead Marshes.27 But the government remembered that he had been brought to England for a purpose. In May, 1564, he was sent with the great Italian military engineer, Portinary, to reconstruct the critical border fortifications at Berwick, probably at the urging of Bedford, who was then governor of the town.20 From the almost daily record of his work at Berwick he emerges as a conscientious and capable engineer, whose services gained the approval of Portinary and an ample reward from the Oueen. 20

²³ See, for example, Thomas Blundeville's translation from the Italian of A Very briefe and profitable Treatise declaring howe many counsells, and what maner of Counselers a Prince that will gouerne well ought to have (1570), sig. A2v, in which the translator says: "my very friende Mayster Iohn Baptist Castiglion one of the Gromes of hir Highnesse privile chamber, vpo[n] good zeale he had to profite many, delivered me the saide booke at my last being at the Court, earnestly requesting me to put the same into our vulgar tong." See also the praise of Castiglione in a work by Pietro Bizari, onetime Fellow of St. John's College, Cambridge, Historia della guerra fatta in Ungaria (Lyons, 1568), p. 206.

²⁴See the dedication to Elizabeth, op. cit., sig. A2r.

²⁵See below.

²⁰Wm. Page, Letters of Denization and Acts of Naturalization for Aliens in England, 1509-1603, p. 1.

²⁷ Dict. of Nat. Biog., sub. "Acontius."

²⁸Calendar of State Papers, Foreign, 1564-1565, p. 140.

²⁰ Ibid., pp. 146, 153, 154, 155, 156, 163; and Acts of the Privy Council, 1558-1570, p. 146.

But Concio was not merely a man of action: he had a zest for ideas and writing. One of his recently discovered productions is a little manuscript treatise on the art of reading and writing histories, dedicated to his patron Dudley.30 This work is entirely commonplace in tone, and was ostensibly the result of a few hours of casual thought.31 Yet the essay is not without a certain importance. In the first place, it served as a partial basis for the earliest separately printed treatise in English on historiography, Thomas Blundeville's The True Order and Methode of Wryting and Reading Hystories (1574). ** As such it helped to introduce to England speculations which had been current among Italian thinkers. In the second place, Concio's essay offers a fairly concise summary of what was the popular and proper attitude toward historical works.*3 Men of the Renaissance took the study of history with profound seriousness. It was not for them a tale of high adventure nor a reconstruction of a lost age. Rather it was a helpful chart of the ceaseless interplay of cause and effect in human affairs. They believed that from a careful study of this chart one might, in effect, learn the laws which govern the world. Like Schopenhauer, but without his fatalism, they saw the pattern of human lives infinitely repeated. To comprehend the pattern, they thought, was to master life itself. If individuals or families or even nations could understand the causes which lay behind others' successes or failures, they could apply the right pattern to their

Domestic, 1547-1580 under August (?), 1564. The MS, labeled "Giacopo Acontio Delle osseruationi et auuertimenti che hauer si debbono nel legger delle historie," is very neatly written in an Italian hand, surely holographic, on eighteen sheets, which are bound in the form of a small volume for presentation to Concio's patron.

³¹In the dedication, sig. A3v, Concio says that having decided to read some histories, he has jotted down a few suggestions about the most profitable way of approaching his task.

³²I reprinted this with introduction and notes in The Huntington Library Quarterly, III (Jan., 1940), 149-70.

as The Renaissance concepts of history have long been neglected, but recent scholars are now exploring the field. Edward Fueter's Geschichte der Neuren Historiographie (Munich, 1936) is now the standard account of the outstanding figures, but ignores he minor writers. D. T. Starnes, "Purpose in the Writing of History," Modern Philology, XX (Feb., 1923), 281-300; Louis B. Wright, "The Utility of History," Middle-Class Culture in Elizabethan England (Chapel Hill, 1936), pp. 297-338; and Lily Bess Campbell, Tudor Conceptions of History and Tragedy in "A Mirror for Magistrates" (Berkeley and Los Angeles, 1936) are the leading recent attempts to fill out our knowledge of the whole subject.

own lives. As in Concio's essay, these views often find a rigid, didactic, even turgid expression, yet one cannot miss their importance.

Spurred by the demands of thoughtful readers, Renaissance historians foresook the chronicles, those piecemeal histories, and achieved integrated accounts of humanity's vicissitudes. For them and such readers as Concio, the record of the past bore directly upon the present. History was no longer to be a list of disconnected events nor a catalogue of trivialities: it became, rather, a closely-knit, stirring drama of human aspiration and failure, from the study of which all men could profit.

In only one respect did Concio seem to fail in his responsibilities to England, but even in this matter time has justified his offense. He became deeply embroiled in the religious conflict which rent the foreigners' church in Austin Friars and which caused Edmund Grindal, Bishop of London, some painful hours. 34 The so-called Dutch Church was the leading foreign congregation in London; but, made up as it was of Protestant exiles from different countries, disputes were bound to occur. 38 The trouble involving Concio was a charge levelled against one of the clergymen, Hadrian Hamsted, of being touched with "Anabaptisticall and Arian principles."36 Concio, whose views were aligned with Hamsted's and who remained militantly heterodox, sprang to the minister's defense and for his pains was forbidden communion - a relatively gentle punishment for so grave a heresy.37 To justify his position. Concio wrote his Satanae Stratagematum (Basle, 1565), which he bravely dedicated to the Queen, whose grant had given him the leisure for writing. This work proved to be one of the great theological documents of the age.38 In it, Concio attacks Protestantism's most threatening danger - the multiplication of sects and the consequent loss of unity amid the clash of doctrine. He argues hopefully, too, against the

³⁴An account of the whole conflict is given by F. de Schickler, Les Églises du Refuge en Angleterre, I, 117 ff.

³⁵J. S. Burn, The History of the French, Walloon, Dutch, and Other Foreign Protestant Refugees Settled in England, pp. 225 ff. The quarrels were especially offensive to the English because, according to M. M. Knappen, Tudor Puritanism, pp. 91-2, the various foreign churches were linked under a single constitution and were thus supposed, ideally, to set an example of international Protestant unity.

³⁰ John Strype, The History of the Life and Acts of Edmund Grindal, p. 62.

³⁷ Ibid., p. 66.

³⁸An extended analysis, based on a French translation, is available in W. K. Jordan, The Development of Religious Toleration in England from the Beginning of the Reformation to the Death of Elizabeth, pp. 317-65.

right of any temporal power to interfere in religious disputes, and even goes so far as to assail the death sentence for heresy. But in all this he was in advance of his time; and even when in the seventeenth century his book was partly translated into English and issued by the moderate Puritans, including such friends of John Milton as Drury and Hartlib, 30 his wise tolerance was lost in the clamor of the fanatics. Nevertheless, though Concio's words found too small an audience, the strength of his defense in this noble plea for religious toleration speaks well both for his courage and sincerity and for the kindness which English authorities were willing to extend to a new citizen.

The Satanae Stratagematum was his last known work. The exact date of his death is unknown, though it probably occurred in 1566. No matter how obscure his last days, he had already paid his debt to his adopted country, a payment made possible only by England's tolerance and generosity towards this fortunate exile.

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³⁰ Satans Stratagems, or the Devils Cabinet-Council Discovered (1648), sig. a2r ff.

LITERATURE AND THE "SLICE OF LIFE"

A mong the various types of literature the world has experienced is that commonly known as the "slice of life." This approach originated with the French naturalist school in the latter 19th century, and was known as the "tranche de vie," or occasionally the "lambeau d'existence." The meaning is closely related to the words: a mere slice cut from the carcass of life, a shred ripped from the rag of existence. It has proved especially conducive to the short story, novelette, and one-act play. It has proved less applicable, however, to the novel, which organically requires a more logical and progressive continuity; and to poetry, which usually needs completeness in thought development to enrich artistry in versification. The "slice of life" is, moreover, not an isolated literary phenomenon. It does not represent writing for the mere sake of writing, but has a definite philosophy at its depths.

The philosophy at the base of the "slice of life" is a result of the influence of 19th century scientific and sociological thought. The progress in science seemed to reduce man himself to a mere creature, composed of vital chemical substances and dynamic glandular urges. His behavior was believed to be automatic rather than deliberate; the things he did, reflex actions rather than conscious performances. Sociological thought considered man as a social as well as a physical organism - an infinitesimal living being in a complex and moving world. The things he did were regarded as motivated by powerful social, economic and political forces. In other words, the "slice of life" exponents seized upon the idea that man is a physical and social atom, capable of a certain characteristic and necessary type of behavior, determined by his inner drives and material environment. He was shown as caught inextricably in the web of infinite time and limitless space.

Hence the writer of "slice of life" literature considers man as not only powerless to comprehend the eternal riddles of life, but also unable to meet even his immediate problems. The attitude gives the writer his point of departure. Relentlessly, he shows man in his painful, pathetic or bewildered moments. The effect on the reader is naturally quite striking; he feels as if he is witnessing a teeming microcosm, apparently trivial and unimportant, but still an integral part of the macrocosm. He feels that he is an intimate onlooker at a purposeless—yet inevitable—accident of life.

Such a method reveals an innovation both in structure and in point of view. First, the story structure differs from the traditional procedure

in plot development. The writer deliberately avoids constructing such a thing as a "complete" story, which has a definite beginning, related incidents, and an end that stems from the progressive action. Instead, he seeks to show one isolated but characteristic aspect of experience—a snatch of life revealed at any given moment. It starts and finishes in medias res. The problem, if any, is unsolved at the beginning, and remains unsolved at the end. There is no climax, anticlimax or resolution; there is no exposition, unraveling or transition. It is up to the reader to determine for himself whether subsequent conditions may or may not change the final circumstance. Hence this type of literary interpretation is not "well made," "balanced" or "architectural." In short, it is a sort of concentrated snapshot, which has the appearance of being purposely taken at random.

In this "random" effect, it is somewhat like an impressionist painting of Cézanne or Monet, or an impressionist musical composition of Debussy or Ravel. It has the transitory quality of life as it appears to this type of artist or composer at a certain moment and in a certain mood. It is essentially a "mood of the moment." Therefore it does not have the "permanent" or "universal" qualities we like to ascribe to a painting of Da Vinci or Rembrandt, or a symphony of Beethoven or Brahms. The dominant aim of the creator of the literary "slice of life" is, then, a fragmentary impression rather than a total effect.

The second salient characteristic of the "slice of life" is that its point of view is almost invariably the same: impersonal - at times, impassive. This comes from the basic philosophy of this literary interpretation. The usual result is a general harshness and bitterness in tone. In this respect it differs from those impressionistic paintings and musical compositions which deal with pleasant subjects. Whereas the treatment is similar, then, the point of view is frequently different. The French word "tranche" adequately expresses the viewpoint; it has a close linguistic relationship with the English word "trenchant," which means biting, sharp or severe.

This "trenchant" quality is particularly expressed in many short stories. It is quite noticeable in the stories of Maupassant and Chekhov. The former's Piece of String, The Diamond Necklace, and Miss Harriet are episodes in which the emphasis is on the idea that the protagonist could be anyone. Beneath it all, there is a sharp, a sardonic—almost a mocking—note. The author seems to be saying: "Sorry, but the exigencies of real life demand that it happen this way." The same traits may be noticed in Chekhov's Rothschild's Fiddle, An Incident,

and The Letter. In these stories there is a sense of the farcical, the ridiculous and the grotesque—especially in the ludicrous yet pathetic scene in Rothschild's Fiddle, in which Yakob begins to work on his wife's coffin before she is even dead. Chekhov is, above all, interested in the mood or the existing condition, and how it is influenced by related forces. His characters are patterned from the total mass of humanity. The ends to his stories are such baffling puzzles that they really do not constitute ends at all. With both Maupassant and Chekhov, life is not a complete and rhythmical design, but a confused and disjointed fragment of experiences.

Although the short stories of Maupassant and Chekhov best exemplify the "slice of life" technique, there are others who have written in this mold. Katherine Mansfield's stories are characteristically plotless and apparently purposeless, particularly her celebrated The Garden Party. Maxim Gorki's short stories included in Creatures That Once Were Men, are concerned with sombre pictures of a motley crosssection of derelict humanity-gross, bewildered, inarticulate. Anatole France's ironic Crainquebille is a page ripped from the miserable life of an unfortunate peddler. The short stories of many American authors accentuate the aimlessness of human strivings in an eminently accidental existence: Theodore Dreiser's Free and Other Stories, Sherwood Anderson's The Triumph of the Egg, Ernest Hemingway's Men Without Women, and William Saroyan's The Man on the Flying Trapeze. Dreiser and Anderson emphasize the idea that life is fundamentally a seeking without a finding, a hopeless quest to achieve inner happiness. Dreiser's characters are usually portrayed against metropolitan backgrounds, while those of Anderson are set against rural milieux. Hemingway and Saroyan stress a similar theme: man's unconscious urge for the dramatic and spectacular. Many of Hemingway's characters are mentally dwarfed but desperately aggressive types, who attempt to reveal "flash," "style" and "class." Saroyan usually portrays the pitifully warped lives of self-conscious exhibitionists, in such places as cheap restaurants, old theatres and smelly rooming-houses. All of these writers exploit the brevity and condensation of the short story form, to present the compressed and concentrated effect characteristic of the "slice of life." The aim is toward emphasis and crystallization rather than development and movement,

The same general aim appears in the novelette "slice of life." This form, however, has more space - for development - but development is usually sacrificed for mood and setting. Typical examples are Maupassant's Boule de Suif, Maugham's Rain and Mann's Death in Venice.

The first is a fleeting glimpse of human ingratitude and selfishness - set within the confines of a carriage. The second is a representation of human passion in a tropical setting, where a natural element (rain) is the chorus. The third is an ironic portrayal of the dashing of human hopes—as revealed by the death of a beautiful youth in such a traditionally gay city as Venice. The writer of the novelette usually strives to show the setting as determining the mood of the story: the carriage in Maupassant's Boule de Suif, the rain in Maugham's Rain, and the carnival atmosphere of Venice in Thomas Mann's Death in Venice.

The same effect has been employed in the drama. In this genre the prime requisites of the "slice of life" are: an atmosphere that is an integral part of the action, characters that are types rather than individuals, and an interest in collective behavior as influenced by a circumstance that affects all or most of the characters. The dramas first presented by the Théâtre Libre had this nature: the plays of Becque, Brieux, Curel and Porto-Riche. Ibsen's Ghosts, Haupmann's The Weavers, and Galsworthy's Strife, though carefully plotted, give the impression of a vital existing situation rather than continuous cyclic action. Other typical "slices of life" are Gorki's grim The Lower Depths, Shaw's blunt Widowers' Houses, and Strindberg's pungent The Father. The reader or spectator of this type of play instinctively feels the emphasis on mood and tone rather than conventional plot-development.

This emphasis on mood and tone has been especially successful in the expressionistic drama, first on the European continent, and then in America. This type of dramatic technique stresses symbolism - in the form of dreams, visions or fantasies. The usual effect is a violent representation of human emotion, emanating from the subconscious mind. The "slice of life" is, then, essentially Freudian. It fits well into this approach - since we all realize that the dream phenomenon is fragmentary rather than coherent. Typical examples of the expressionistic play are Kaiser's abstract Gas, Toller's shadowy Man and the Masses, and Capek's imaginative R.U.R. Pirandello employs a unique method, in such a play as Six Characters in Search of an Author, in which he points out the difficulty of distinguishing between illusion and reality. The dream approach has been employed in such an American play as O'Neill's The Hairy Ape. These interpretations required a newer and more striking use of color, design and atmospheric light.

Another form that exemplifies the "slice of life" is the kaleidoscopic type of play, which has been greatly utilized in America. This form shows brief snatches of related experience within a common setting. Ex-

amples are the American dramatization of Vicki Baum's Grand Hotel (which has a large hotel as the setting), Ben Hecht and Charles Mac-Arthur's Twentieth Century (which shows simultaneous action within the various compartments of a train), and Arthur Arent's One Third of a Nation (which occurs in a large tenement building). The kaleido-scopic drama emphasizes how individual, apparently isolated incidents may have mutual reactions.

The one-act drama is also a fertile field for the "slice of life" technique. The writer has only a limited amount of time in which to develop his idea, hence many playwrights present a static condition, mood or state of mind rather than a continuous story progression. One-act plays of the "slice of life" variety vary greatly in approach; they range from Eugene O'Neill's narrowed realistic closeups, Thirst and Before Breakfast, to Maurice Maeterlinck's symbolic human adventures, The Blind and The Intruder. Even more than the longer "slice of life" drama, this form of play depends for its interest on the concentrated massing of human emotion in one place at one time. Hence it is "unified," in the classical sense of the word, although there is conspicuously absent the climax.

The novel and poetry have not adapted themselves so easily to this type of expression. Only when a novel centers its interest with more intensity and completeness than usual on some aspect of human life, does it attain the "slice of life" classification. Zola's L'Assomoir may be called a huge lump of life, since the effect seems to be the same in any part of the novel. Stephen Crane's Red Badge of Courage is a running narrative of a man's experiences on a Civil War battlefield. The "impressionistic" type of novel, as exemplified by the Goncourts and George Moore, shows fleeting snatches of experiences. Hunger, by Knut Hamsun, is a unified study of a dominant human urge (hunger) as it motivates the hero. Ivan Bunin's Mitya's Love is a close view of an intense love relationship. Joyce's Ulysses is on intensive configuration of the "stream of consciousness." The relatively few novels that utilize this technique usually have to sacrifice narrative for the presentation of pragmatic condition.

Poetry has the same difficulty to overcome. There have been, however, excellent examples of the poetic "slice of life." Edgar Lee Masters' Spoon River Anthology portrays brief snatches of human behavior in a series of interesting character portraits, spoken by former midwestern villagers from their own graves. Small-town gossip and humor are thus revealed in fragmentary bits. Edwin Markham's The Man with the

Hoe crystalizes in one mood dominant social and economic problems. Carl Sandburg's Chicago Poems are animated snatches of life in a powerful metropolis; and Vachel Lindsay's Congo uses rhythmic waves of emotion to interpret the "slice of life" manner. Modern imagists and free verse exponents who employ, in their transitory impressions of life, the "slice of life" technique include Ezra Pound, Edna St.-Vincent Millay, Conrad Aiken, Ogden Nash, T. S. Eliot, Stephen Spender, Hart Crane, Richard Aldington and Archibald MacLeish. Free verse is, in fact, better applicable to the "slice of life" approach than rimed meter.

For the "slice of life," the writer needs concentration more than anything else. He must grasp the concept of the whole pattern (the "gestalt") rather than a consideration of "What's going to happen next?" He should have a perspective for projecting, in his imagination, his little episode onto the whole fabric of life; he should see its meaning and value as a part related to the whole. He should have, in addition, a sense for the dramatic, a feeling for creating functional atmosphere, and an instinct that, after all, everyone is moved by essentially the same things. In short, the writer of "slice of life" literature needs, above all, the gifts of inference and suggestion. If all these factors are intelligently combined and developed, the result is a work of artistic merit, a work that can be favorably compared with the more fully developed story.

It is rather difficult to compare the artistic value of the "slice of life" with the completely developed story. The latter probably has more merit from the standpoint of thought and emotion, because it is dynamic, and shows how and why certain conditions change. In this respect, it presents what the human mind usually craves - the beginning, middle and end of a story. The full expansion and total balance of such a story leave little to be solved by the imagination - the reader is not "left out on a limb." Any curiosity or suspense he may have felt during the progress of the story is conveniently satisfied at the end.

On the other hand, the "slice of life," with its emphasis on the present moment, is essentially static. The story is subordinated to mood, the character development is limited in time and space, and as a rule there is only one dominant idea. Hence the reader or spectator is likely to be dissatisfied because his interest does not progress through successive stages. The average reader or playgoer, especially in America probably prefers a narrative with a plot to one without a plot, and even professional critics are likely to find fault with this type of expression.

Many critics have, indeed, found fault with it. Some believe the "slice of life" is an insignificant innovation - a tour de force rather than

a finished work of art. Some do not sympathize with its photographic and phonographic nature, its usual accent on the coarse and repugnant, its attempt at unified - perhaps monotonous - effect. Others believe there is a forced emphasis on atmosphere, a lack of purposeful action, and characters that are too typical. A few declare - probably with some reason - that the "slice of life" is easy to write because of its static nature.

At any rate, the "slice of life" usually has force, a distinctive point of view, and an original mode of expression. It offers an excellent field to those writers who are interested, above all, in clear and forceful expression, in problems of human nature, and in the influence of the material background on human emotion. When all of these qualities and interests are carefully and thoughtfully combined, the "slice of life" has a strong literary appeal.

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THE CONTROVERSY OVER BECKER'S "DEUTSCHER RHEIN" (1840)

THE ENORMOUS REVERBERATION that followed the publication of the poem "Der deutsche Rhein" in the *Trierer Zeitung* on September 18, 1840, was little expected even by its author, the Rhinelander Nikolaus Becker. The beginning lines

Sie sollen ihn nicht haben, Den freien deutschen Rhein,3

became henceforth a slogan of the German people acclaiming the invulnerability of the Rhine-zone.

Becker's song owed its origin to the patriotic spirit which was aroused by the French aspirations to the left bank of the Rhine. A tense atmosphere prevailed between France and Germany after the former had not been included in the Quadruple Alliance, concluded on July 15, 1840, between England, Russia, Austria, and Prussia. With the purpose of regaining its lost prestige, the government of Louis-Philippe, the citizenking, turned against the former enemy across the Rhine, demanding a return of territory formerly French. Such a provocative attitude towards Prussia was manifested by the French press, and above all, by Thiers, the French prime minister, that the outbreak of war between the two nations appeared imminent.2 In Prussia, especially in the Rhineland, the French gestures evoked storms of indignation accompanied by a determination to protect the country against any attack. The German reaction was typified by Becker's poem; and the popularity which it immediately enjoyed can well be accounted for by the receptive mood of the population during that particular crisis. Besides, its vigorous language was suitable for music.3 Owing to these factors it was logical that the poem became a German national song. Because its phenomenal

²The full text of the poem is found in practically every anthology of political poetry. Cf. Ernst Volkmann, *Um Einheit und Freiheit*. 1815-1848. [Deutsche Literatur. Reihe Politische Dichtung, Leipzig, 1936, Band 3], pp. 141-142; regarding the background of Becker's poem, see pp. 296-297. Cf. also Christian Petzet, *Die Blütezeit der deutschen politischen Lyrik* 1840-1850. München, 1903, pp. 17ff. Petzet's discussion of the subject lacks objectivity.

²P. Thureau-Dangin, Histoire de la Monarchie de Juillet, 3me édition. Paris, 1897-1904, IV, pp. 310-318, and cf. Ernest Babelon, Le Rhin dans l'Histoire, Paris, 1917, pp. 443ff; Ernst Volkmann, op. cit., p. 17.

^{*}More than a hundred and fifty different compositions of the song exist. Cf. E. Volkmann, op. cit., pp. 141, 296; Chr. Petzet, op. cit., p. 20.

success had started in Cologne, whose population sang it, friends of Becker suggested that it be named the "Colognaise," in contrast to the French national song, the "Marseillaise."

The threat of a Franco-German war soon disappeared, but feuds over the implications voiced in Becker's song broke out in French, and also in certain factions of the German, camp. The French reaction did not start immediately. Translated into several languages, the poem became known in Belgium in November, 1840, and soon after in France. Apparently not much attention was paid to this first French version, nor to a later rendition in prose.* Then an interesting development took place. Several months later, in the spring of 1841, at a time when the war spirit had evaporated. Becker himself contributed to the beginning of a controversy. He published the "Deutsche Rhein" again in the Rheinische Jahrbuch of March, 1841, dedicated the poem to Lamartine, the onetime supporter of Thiers, and sent the French poet a copy. Repercussions followed almost immediately. The publication was severely ridiculed by Xavier Marmier, critic of the Revue des Deux Mondes, who considered the "Marseillaise teutonique" of the "Rouget de l'Isle rhénois" most untimely. Lamartine himself received the copy addressed to him on the 16th of May, 1841. Far from ignoring the tactless insult, the famous French poet composed an unexpectedly mild answer, expressing his attitude about the Rhine in "La Marseillaise de la Paix. Résponse à M. Becker," published in the Revue des Deux Mondes, June 1, 1841.7 Although he was in favor of French expansion, Lamartine disbelieved in war as a means to this end. Deeply religious, he proclaimed in his "Marseillaise de la Paix" cosmopolitanism, humanity and fraternity as the highest goal of the human spirit. In appealing to the sentiments of his readers, he treated the problem of the Rhine from the viewpoint of the romanticist. He agreed with the German poet that the Rhine should be a free river, but, in contrast to Becker's realistic declaration of being free and ready to fight, according to Lamartine's idealistic conception of the epithet free alluded to a state of peace and freedom from war. The French poet regarded the Rhine as a symbol of tranquility between two nations which should forget their national ambitions.

^{*}Gaston Raphaël, Le Rhin Allemand, Paris, 1903, p. 22; Louis Waeles, N. Becker, der Dichter des Rheinliedes, Bonn, 1896.

SGaston Raphaël, op. cit., p. 23.

eXavier Marmier, "Revue littéraire de l'Allemagne," RDM, Quatrième Série, XXVI, p. 628.

^{*}Published first in RDM, XXVI, pp. 794-799, preceded by a note of the editor and by a prose translation of Becker's verse. Cf. A. de Lamartine, Poèmes, edition J Vial, Paris, 1925, p. 397.

"Pourquoi nous disputer la montagne ou la plaine?" when there was enough territory for each of the two nations to share. "Et pourquoi nous haīr?" when all human beings were brothers. Only egoism and hatred had a fatherland; fraternity, on the other hand, resided in a land common to all, the French poet pointed out. His conciliatory attitude found expression in the tribute which he paid to German youth:

Vivent les nobles fils de la grave Allemagne!

In Germany as well as in France, Lamartine's "Marseillaise de la Paix" was ill received. German newspaper critics derided the "bombast" of Lamartine and contrasted it with the "unpretentiousness" of Becker. Nevertheless, Lamartine's poem was translated by several German authors, Freiligrath's rendition being considered best. 11

In France the conservative element considered Lamartine's fraternity song, the "Marseillaise de la Paix," as an outrage, if not a heresy of a great but naif poet who should have refrained from discussing political and controversial subjects.18 Memories of 1840 were still strong enough to cause resentment towards Lamartine's conciliatory attitude. It suddenly seemed as though Lamartine's answer had achieved the least desirable result, literary strife over the work of a relatively unknown German author. Several French poets seized the opportunity to protest emphatically against Lamartine's views and also to refute Becker's allegations. The first reaction was an anonymous parody of Lamartine's "Marseillaise."18 Not from the patriotic Béranger, as might have been expected, but from Alfred de Musset, a poem appeared under the title "Le Rhin Allemand. Réponse à la chanson de Becker."14 Musset's poem was principally directed against Becker, whose "Sie sollen ihn nicht haben!" he challenged with the words "Nous l'avons eu votre Rhin allemand!" His defiant and haughty answer expressed the attitude of the French chauvinists. Reminding Germany that France had several times triumphed over her neighbor, Musset sought to humiliate German pride with these words:

[·]Ibid.

olbid.

²⁰ Gaston Raphael, op. cit., p. 57.

mlbid., p. 56.

¹⁸Ernest Babelon, op. cit., p. 446.

¹³ Gaston Raphael, op. cit., p. 58.

¹⁴ Musset's poem appeared on June 6, 1841, in the Revue de Paris and in La Presse. Cf. Paul Peltier, "Alfred de Musset et le Rhin Allemand," La Revue Mondiale, 1919, v. CXXXI, pp. 427-437, 521-530; Edouard Gachot, La Dispute du Rhin, de Jules César à Foch, Paris, 1936; Revue Napolé-onienne, XVIIIº Année, No. 177. Janvier-Février, 1939, p. 72.

S'il est à vous, votre Rhin allemand, Lavez-y-donc votre livrée, Mais parlez-en moins fièrement. 25

He bitterly rejected the passage in which Becker alluded to the French as greedy ravens eager for prey; how many times, he scoffed, had the Germans acted like ravens tearing the dying French eagle to pieces !-•

In France, Musset's poem had a resounding effect. It was set to music and, like Becker's verse in Germany, was sung in concert halls. In 1870, a generation later, it was adopted by French regiments departing for the front.¹⁷ In Germany, the provocative poem renewed hatred against France. Several officers challenged Musset to a duel, but he was willing to accept a challenge only from the author of the "Rheinlied." A German by the name of Kressels responded to Musset's denunciations with a brief, vituperative stanza in French.¹⁹

Simultaneously with Musset, another well known French writer, Edgar Quinet, entered the controversy. In a long poem addressed to Lamartine, he regretted the latter's conciliatory attitude towards Germany. Quinet warned the French people not to sacrifice their national spirit unless they were absolutely certain that peace prevailed in the minds of their foreign neighbors. His poem, "Le Rhin," appeared first in the Revue des Deux Mondes in June, 1841.20 Shortly afterwards, a French army captain, Le Noble Aubert du Bayet, echoed Musset in his "Rhin Français." He, too, bade defiance to Becker's "Sie sollen ihn nicht haben," by his iteration of the phrase "Oui, nous l'aurons, ce Rhin."21

In the course of this literary feud a French-Swiss poet, Jules Vuy, argued the case for his own country. He claimed in his "Rhin suisse" that the Rhine belonged neither to France nor to Germany, but to Switzerland.22

Becker himself never contested the views of those who attacked him. The political tension of 1840 had disappeared a few months later and peace prevailed again between France and Germany over the controversial "Deutsche Rhein." Yet within Germany there seemed to be no

¹⁵A. de Musset, Œuvres, Paris (no year), II, pp. 230ff. For Musset's translation of Becker's poem, see p. 228.

¹⁰ Ibid.

¹⁷ Gaston Raphael, op. cit., p. 74.

^{10/}bid., p. 75.

¹⁰ Ibid.

²⁰RDM, XXVI, pp. 932-936.

²¹ Gaston Raphael, op. cit., p. 66.

^{**}Paul Peltier, op. cit., pp. 523ff.

end to the imitation of Becker's poetry; innumerable songs treated the theme of the "freie deutsche Rhein." As in France, German poets took different attitudes towards the question. According to their interpretation of the epithet "frei," the poets can be grouped in three general classes. The first comprise Becker's adherents who, taking up the challenge of French nationalism, demonstrated their readiness to preserve the freedom of the Rhine by means of arms; in the second group are united the majority of liberal German poets who, attacking their own government, applied the slogan to the lack of freedom inside Germany. Finally, at the pole opposite Becker's philosophy, a small number of poets responded by proclaiming pacifistic ideas and demanding the establishment of cordial relations between Germany and France.

Becker's own song belongs to the first of these groups. Some of his imitators express even more vehement feelings against France than Becker himself, and frequently connect the defense of the Rhine with demands for the return of Alsace-Lorraine. One of the best known poets belonging to this group is the singer of 1813, Ernst Moritz Arndt. At an age of more than seventy, he lifted his voice once more against the old enemy. At first, in "Das Lied vom Rhein, von Niklas Becker" (1840), ²³ Arndt merely called for the defense of the Rhine; later, in 1841, he reclaimed the territory from Strassburg to Metz.²⁴ His warsong, "Deutsches Kriegslied" (1841),²⁵ could be conceived as an answer to Musset's attack. A close imitation whose author also insisted on regaining Alsace and Lorraine, was ascribed to the later Emperor Wilhelm I.²⁶

Among the few songs of this group which have survived is Schneck-enburger's celebrated "Die Wacht am Rhein."²⁷ Its song-like character and vigorous language caused its vast popularity. This poem was less defiant in spirit than the lines²⁸ addressed to Armand Carrel's anti-German National by Schneckenburger, who summoned the French to decide the question of the Rhine by war or to discontinue their poisonous press attacks against Germany. The prospect of war with France evoked many historical folk-songs in which a militaristic spirit pre-

²³ Ernst Moritz Arndt, Gedichte, Berlin, 1865, p. 412.

²⁴ Ibid., p. 504: "Als Thiers die Welschen aufgerührt hatte" (1841).

²⁵ Ibid., p. 419.

soCited by Chr. Petzet, op. cit., p. 21. Cf. Ernst Volkmann, op. cit., pp. 296-297.

arM. Schneckenburger, Deutsche Lieder, Stuttgart, 1870, p. 19.

^{**} Ibid., p. 25.

vailed.** Even Herwegh, who later became an outspoken francophile, adopted a bellicose attitude in one of his earlier poems.** Geibel and other conservative poets associated their attacks on France with anti-republican tendencies. They warned the people not to trust a nation which had advanced through a series of bloody revolutions.**

Not every German poet, however, agreed with Becker and his partisans. The more liberal authors began to emphasize the inappropriateness in singing of a free Rhine; they disputed the correctness of that epithet as long as freedom did not exist in Germany. A typical poem representing this point of view was Robert Prutz' "Der Rhein," published in December, 1840. In a long exposé of grievances against the governments of Germany, Prutz protested especially against the suppression of freedom of the press. He considered it ironical that Becker and his followers had expressed themselves as they did inasmuch as until free speech and a free press existed, Germany would have no right to sing of a free Rhine. Above all, Prutz demanded the defeat of the reactionary spirit at home instead of attacks on foreign nations.**

Georg Herwegh's sharp voice was heard in several protests against the untimely use of the attribute "frei." He tried to satirize the negative character of Becker's poetry and that of his followers:

Negatives Geschlecht! Nur Geduld: erst hält man die Aerndte, Dann aus dem frischeren Korn backen die Söhne das Brot; Und zwar besseres Brot als jüngst uns der Becker gebacken.34

Dingelstedt questioned the value of Becker's poetry in a similar manner.35 He claimed that the Rhine at no time deserved the attribute

²⁰F. W. Ditfurth, Die historischen Volkslieder von der Verbannung Napoleons nach St. Helena, 1815, bis zur Gründung des Nordbundes, 1866, Berlin, 1872, pp. 71-72. Cf. Chr. Petzet, op. cit., p. 485.

³⁰Georg Herwegh, Werke, Berlin, 1912, p. 31: "Rheinweinlied. Oktober, 1840."

³¹Emanuel Geibel, Werke, Stuttgart, 1883, pp. 333, 345.

³²Cf. Ernst Volkmann, op. cit., pp. 145-147, 298; Georg Büttner, Robert Prutz, Greifswald Diss., 1912; Saint-René Taillandier wrote an interesting article, RDM, Nouvelle Série, XI, p. 858, comparing Prutz with Becker.

saGeorg Herwegh, op. cit.: "Protest," p. 36; "Aufruf," p. 38. In two of his satirical poems found among unpublished fragments, Herwegh employed the slogan of the free Rhine in protesting against political and social abuses. Cf. Euphorion, XX, 1913, pp. 474ff: "Neue Bruchstücke aus Herweghs Nachlass. Mit Einwilligung von Marcel Herwegh in Paris mitgeteilt von Victor Fleury in Clermont-Ferrand."

³⁴Georg Herwegh, op. cit., 135: XVIII. Xenie "Hausordnung."

³⁵Franz von Dingelstedt, Sämtliche Werke, VIII, p. 108: "Ghaselen aus Alt-Berlin, III."

"frei," neither during the Middle Ages when feudalism hindered the freedom of trade, nor later when the vassals living on the Rhine battled with the clergy for the rule of the population. The freedom of the river, Dingelstedt contended, consisted only in the fact that the population of the adjacent land was exposed to oppression and injustice. If domestic strife and hatred of old enemies were forgotten, and the German states united, then the *free* Rhine might be a justified expression.³⁶

Among the poets who poked fun at the redundance and the mediocrity of the prevailing Rhine-poetry were Hoffman von Fallersleben, Ludwig Seeger, Heinrich Heine, Gustav Kühne, and Wilhelm Cornelius. They assailed its shallowness and phraseology and demanded that the writing of further songs should be postponed to a time when real freedom might exist in German lands.**

Some of the liberal poets went beyond demanding freedom and national unity; they not only protested against the use of the epithet "frei," but also desired, as Lamartine had done in France, the reestablishment of peace and friendship between the two rival nations. Dingelstedt appealed to his countrymen to stop their verbal attacks on France. He ridiculed German philistinism, which he associated with local patriotism and with hatred of the French. ** Heine's expressions of sympathy for France and his ridicule of German conditions are too familiar to require repetition here. But it should be emphasized that Musset's chauvinistic poetry, as well as that of Becker, was the subject of his satire.30 More serious objections against the display of gallophobia were raised by Rudolf Gottschall. Speaking of the negative result of the current type of poetry and its animosity toward France, he tried to convince the German people of their similarity to the French. Like Lamartine, he believed that the two nations could very well live in peace with one another. The Rhine, Gottschall said, should not be a border between France and Germany but a bridge leading to mutual understanding and peace. His ideology was truly cosmopolitan:

> Nicht Deutsche, nicht Franzosen! Lasst die Namen! Nur Menschen, nichts als Menschen lasst uns sein!

solbid.

avChr. Petzet, op. cit., pp. 29-32. Cf. R. Marggraff, Deutsche Kampf- und Freiheitslieder von der Mitte des vorigen Jahrhunderts bis zur Gegenwart, München, 1870, pp. 126, 278; Hugo Bieber, Der Kampf um die Tradition, Stuttgart, 1928, p. 415.

seF. von Dingelstedt, op. cit., VIII, 88: "Drei Stücklein vom deutschen Michel" (II. Stück of "Nachtwächters Weltgang.")

³⁰ Heinrich Heine, "Deutschland. Ein Wintermarchen."

⁴⁰Rudolf Gottschall, "Dem Rhein," cited by Chr. Petzet, op. cit., p. 28.

Hoping that the Rhine would become a tie to hold France and Germany together, Gottschall expressed the same thought that had been proclaimed by Lamartine:

Du, Vater Rhein, sprich ein kräftig Amen Und segne du den Bund der Völker ein! Und deiner Silberlocken feste Bande Schling' unzerreissbar um die beiden Lande.

Glasbrenner, known for his humorous treatment of Berlin life, shared Gottschall's views. His "Rheinweinlied" evoked the hope for peace and friendship between the two nations. Even Karl Simrock, an ardent patriot, believed that the time had come to efface the existing differences. Calling the German hatred of France a disgrace, he reminded his countrymen of their close blood relationship to the French. Gott-fried Kinkel, an extreme liberal, was convinced that once the controversy over the Rhine was settled, the French spirit of freedom would prevail in Germany.

In summarizing the attitude of French and German poets who discussed the free Rhine, we should emphasize the fact that, with the exception of Musset in France and Arndt and Schneckenburger in Germany, the foremost contemporary poets of the two countries did not succumb to Becker's spirit. Of the verse written in the course of the controversy, Lamartine's "Marseillaise de La Paix" and the poems of Prutz, Herwegh, Dingelstedt, Hoffman von Fallersleben, and many other representatives of German Vormärz poetry, remain as witnesses of a strong movement towards liberalism and international peace.

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⁴¹ Ibid.

⁴²A. Glasbrenner, Gedichte, Berlin, 1870, 6. 115.

⁴³K. Simrock, Ausgewählte Werke, Leipzig, 1907, p. 57: "Deutsche Schmach."

⁴⁴G. Kinkel, Gedichte, Stuttgart, 1857, p. 135: "Ein März am Rhein."

AN EXPERIMENT WITH MOTION PICTURE SCRIPT AS A MEDIUM FOR FOREIGN LANGUAGE STUDY

A FTER DR. MARBLE had completed an extensive and successful experiment in the Los Angeles City schools with historical scenarios as extracurricular aids in social studies, he was eager to ascertain the value of the use of motion picture scenarios in foreign language study. In the social studies experiment, he found that "Many pupils gained as much or more understanding of verbal elements from reading the script as from seeing the film, and a majority of the teachers reported that the pupils' reading interest in scripts was superior to regular study."

The objective in using motion picture script in foreign language study was to determine whether there would be a profitable gain in vocabulary building, reading comprehension, and oral understanding and skill, and whether the novelty of the motion picture script as a medium for foreign language study would add new interest to the field.

The first task was to select a suitable scenario in foreign language. After considerable deliberation, he chose Walt Disney's "Blanca Nieves v los Siete Enanos." Several factors influenced this choice. The story of Snow White and the Seven Dwarfs has remained in the hearts of the people for many generations, and it is likely to be a favorite as long as people of all ages are interested in tales that reflect universal human nature in an imaginative, humorous manner. The subject matter provides an opportunity for the development of the language sense in an unusual way. The pupils, through previous familiarity with the motion picture or the original story, have in their own minds a parallel reading which helps them sense the meaning without continual reference to the vocabulary. A motion picture play like "Snow White," which has connections with literature, art, music, and drama, transcends all departmental or subject matter lines. Provided that the cooperation of other departments, such as music and art, can be secured, the project may become the center of a number of well-directed, centralized activities. The art and homemaking departments may cooperate in the planning and making of costumes. Those especially interested in art may make miniature stage settings and sketches of scenes, action, characters and costumes,

¹Arthur L. Marble, "Dissertation: Selected Historical Photoplays and Scenarios as Extracurricular Aids in Eleventh Grade Social Studies. A Comparative Study." University of Southern California, 1938.

The next step was the preparation of the mimeographed copies for the experiment. The manuscript was left in scenario form because the novelty of studying a motion picture script provides new motivation for pupil participation and enthusiasm. The dialogue was left almost intact so that wherever possible the pupils could view the motion picture and follow it with the script if they so desired. Termini and stage directions were added to the dialogue to make a complete story for those who had not seen the picture or would not be able to see it. The songs were included as a valuable medium for learning words because the pupils were already familiar with the melodies. A Spanish-English vocabulary was added to aid the student.

In preparing the vocabulary, it was found that the material was suitable to the grade level of students studying the second year Spanish in high school. This includes among other good drill materials the indicative, imperative and subjunctive moods, practically all verb tenses, and nearly all types of pronouns. The vocabulary is basic and very practical, and words are repeated often so that the pupils should learn them by repetition. Colloquial terms add interest and value.

The scenarios were taken to a tenth-grade Spanish class of 45 pupils at John Marshall High School in Los Angeles. Objective examinations to test vocabulary acquisition and reading comprehension were given in two forms before and after the reading of the script and showed very favorable results. Mrs. Grabske, the teacher, reported enthusiasm on the part of the students in reading the script.

Since the experiment, many requests for both Spanish and French copies have been received. Unfortunately these are not available at the present time due to a previous understanding with Walt Disny Enterprises Incorporated that this would be a non-profit experiment. Publication rights will not be granted until there is a sufficient demand for such material.

We feel that there are great possibilities in the use of motion picture script as a medium for foreign language study.

VERNETTE TROSPER

WHAT HIGH SCHOOLS OUGHT TO TEACH

RESOLUTIONS OF THE EXECUTIVE COUNCIL OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA

The executive council of the Modern Language Association of America at its session of December 28, 1940, considered a report, submitted by a Special Committee of the National Youth Commission, entitled What the High School Ought to Teach. The Council noted that this document was received by the Commission with "great approval of the major conclusions and recommendations," and that it has been widely distributed and publicized. It noted that the Special Committee was composed of five professors of education, three superintendents of urban school systems, and two other administrators, and included no representative of the great army of teachers engaged in instructing American youth in the humanistic branches of the curriculum; and further, that in its treatment of what it classifies as the "conventional subjects," the report sets forth an entirely inadequate and in some respects a distorted picture of the values of English and the foreign languages in preparation for life in a democratic society.

In view of these facts the Executive Council adopted the following resolutions:

RESOLVED: first, that the Council protests the implication in selecting the Special Committee that the program of the high schools should rest solely on the theories of teachers of education and administrators, and that teachers who represent curricular subjects of non-professional and non-vocational content have no contribution to make;

Second, that the Council rejects the implication in statements of the report that more instruction in the so-called social studies is a better preparation for meeting the demands of a "wider social order" and the fulfillment of the obligations of American citizenship than the development of ability for clear and adequate expression in English or ability in the use of a foreign language;

Third, that the Council regards the statement of objectives and present practice in the teaching of English and the foreign languages as inadequate and misleading, especially in the failure to recognize the constant re-adaptation in the treatment of these subjects in step with real progress in education;

Fourth, that the Council, speaking for the more than 4,000 members of the Modern Language Association and other thousands of modern language teachers throughout the country, recognizes the necessity for constant changes in content and method in education in response to new needs and emergencies and offers its aid to the Youth Commission and all other agencies in carrying out these adaptations in such a manner as to preserve the humanistic elements in the curriculum. These it believes to be necessary to secure the spiritual freedom and happiness of the individual and to defend and perpetuate our national culture.

Fifth, that copies of these resolutions be sent to the President and the Secretary of the National Youth Commission and its sponsor, the American Council on Education, to the members of the Special Committee, and to periodicals devoted to the teaching of English and the foreign languages.

FOREIGN AJUSTMENT CLASSES

A TEACHER of a Foreign Adjustment Class is a teacher of a modern foreign language. This may sound startling; but truly English is a modern foreign language to her class of Japanese, Chinese, Mexican, Central American, South American, German, Italian, and French students who know little or no English.

Confronted by so international a class, the teacher, of necessity and conviction, uses the direct method of teaching modern foreign languages. Her students must understand and speak the English of their daily school experiences as quickly as possible so that they may begin to fit into their new and strange environment.

First lessons are little themes of the students' school experiences—On the Street Car, Buying Lunch, Measuring and Weighing in Gymnasium, Buying Game Tickets, Buying Clothing, Introductions, etc. These are modified Gouin themes. Each emphasizes some element of English grammar so that the students learn English structure by use. There are no text books written for our classes, so we have been forced to write our own First Set of Twenty-five Lessons. By the end of this series our students should know how to use pronouns, comparatives, some of the difficult prepositions, the verbs to be and to have, the simple future, the past tense of a few irregular verbs, and questions. After this set is finished, we branch out. Always we deal with the students' present needs and interests, for we know that as soon as they have sufficient power in English, they will begin to talk with Americans and will learn much more outside than in our classes.

We are much more fortunate than other teachers of modern foreign languages. Our students can and must use the lessons that we teach them, almost instantly. I remember a teacher of Spanish telling of her most successful lesson—ordering a meal in Spanish. Her class was to dine at a Mexican restaurant and have a real experience in Spanish. I realized how much more realistic our problem is—teaching a foreign language. There are, of course, structural difficulties peculiar to each language. For example, all have difficulty with our prepositions. The Japanese language has no plural form—one tree, ten tree—so the Japanese student leaves off the plural s. One could go on and on with these unconquerables. Moreover, our students come with such varied educational backgrounds. There may be the twenty-year-old South American, a high school graduate, who needs English so he may enter

college. Many of the Japanese are graduates of the Japanese middle schools. The Chinese and Mexican students have had, at most, six years of schooling.

Often we are asked: How do you manage without translation during the first weeks? How can we translate for a class which may include four, five, or even more nationalities? The answer is to show our picture collection. There are large envelopes—SPORTS, FOODS, HOUSES and FURNITURE, TRANSPORTATION, PLACES, PEOPLE OF IMPORTANCE, STRUCTURE DRILL PICTURES, STORY PICTURES. Each envelope is filled with large colored pictures carefully selected for singleness of action or detail. Then there is the closet filled with all sorts of objects—card-board clock, stone, first aid kit, what-not. We do not need to translate if our lessons are carefully written so there are no words which cannot be made clear by action or picture. When we see our students reaching for their bilingual dictionaries, we know that we have failed.

Some of the Spanish-speaking students register for Spanish II. Some students feel that they gain much in English power from this class; others think that there is too much Spanish and too little English in the class. We teachers agree, however, that their association with American students in these classes is most valuable.

The greatest joy of the Foreign Adjustment Class is the keen interest that the students take in each other. At first, the aristocratic South American may feel superior and show great reserve, but soon he is impressed by the scholarly habits of the Japanese, the quick wit of the Chinese, and the culture of the European. The students are never familiar, but always appreciative and respectful. Usually the favorite of the class is some alert, friendly little Mexican girl. It is interesting to watch the Oriental students, with their disregard for women, acquire the courteous manners of the Spanish students. The Chinese vies with the Japanese and Mexican to erase the little Mexican girl's board or pick up a dropped book.

Of great interest to the teacher are the comments that the foreign students make upon our students and schools. All are deeply appreciative of the privileges of the free public high schools, which they did not have in their own countries. They are rather amazed at our students' freedom. They think that the American students are not so serious in their work as the foreign students and that they do not work so hard.

The greatest problem of the teacher of the Foreign Adjustment Class is to have her students accepted by the Americans. That they are not,

is the fault of both sides. The Japanese and Chinese are large groups and so find companionship with their fellow Japanese and Chinese. Only the most courageous deliberately shun their group and seek Americans. The single Austrian and the single Italian join forces. Probably the Spanish-speaking students mingle with the Americans most easily, for many American students are glad of the opportunity of speaking Spanish with them. Our World Friendship Clubs help, but they are large and impersonal. Many of our students are working as house boys or in markets and cannot remain after school for meetings. We teachers are concerned for both groups. We know that our foreign students, in failing to make friends with the American students, are missing real experiences in Americanization. We know that our American students, in failing to take advantage of knowing these foreign students, are missing a rare and fine experience in internationalism.

ETHEL SWAIN

John H. Francis Polytechnic H. S.

AN EXPERIMENT WITH VISUAL AIDS IN SPANISH CLASSES

DURING THE SEMESTER just past, an experiment in visual education was undertaken in the Foreign Language Department at Los Angeles City College. The plan was to bring to Spanish students at regular intervals motion pictures dealing with the geography and life of the peoples whose language they were studying. The present summary is a report of some of the techniques employed, made with the hope that they may be used profitably by others who have hesitated to use such media. More and better films are becoming available, and we have only to express a demand for them in our field to have them provided by the companies that produce them.

The equipment necessary for such an undertaking is a 16 mm. sound projector and screen such as nearly every school now possesses. One large classroom needs to have curtains that can be quickly closed to make the room dark enough for a clear image. In our case, there was but one such room available in the building we use, and on the days when pictures were shown the German classes scheduled there were moved without great inconvenience.

The pictures shown were chosen from the catalog "Lifelong Learning," published by the University of California. They range in subject matter from regions of Spain to life on a coffee plantation in Central America. Usually three 100 ft. reels were ordered for the same day, at a rental cost of a dollar or a dollar and a half per reel. They arrived on the campus the day before they were needed, and were projected on any convenient wall for a preview that same day. Thus it was possible to arrange them in suitable sequence, to discover what subjects were treated and how well, to check points of error in statements whether of titles or commentator (for both silent and sound films were used) and to decide what useful introductory or additional information might be used with them. We believe that the importance of previewing the film cannot be overestimated.

The films were shown in the regular class periods, usually with two class sections viewing them at once. The same presentation was made

¹Visual Aids to Education—A Catalog of Educational 16mm. Motion Picture Films, University of California Extension Division, Department of Visual Instruction.

²By Mr. Hendrickson.

with each showing. It was found that a fifty-minute period gave ample time for showing three reels and discussing them together afterward, especially if they were not rewound until the end of the hour. Between reels the curtains were opened to give as much air as possible in the room.

Usually introductory remarks were found to be helpful. Often, a map of the regions portrayed was drawn on the blackboard, and pertinent facts not covered by the film were drawn to the students' attention. At other times, with silent films, these remarks were made during the showing. Thus, also, there was often occasion to give the Spanish names of things seen, and occasionally, with advanced classes, the comments by the instructor were made entirely in Spanish. With some types of projectors, it is possible to stop the film on a given scene for more detailed explanation. This expedient was found to be useful in several cases.

The objective was not primarily to teach the Spanish language on these occasions, but rather to let the students see something of the countries where it is spoken. It was possible to present effectively by means of these pictures, a point of view concerning the lands and people of Spanish America. This method, we feel, was more effective than simply talking about it. The stupendous beauty of the Andes, and their conquest by British engineers, the makeup of the population of a country like Peru, the scarcity of good harbors along the west coast of South America, the process involved in producing a cup of coffee, the antics of American tourists in Havana,—these are a few of the things we learned by seeing.

On two occasions, it was found convenient to vary the procedure by including a carefully timed selection of colored slides on one aspect of Mexico in place of the film that didn't arrive, merely by switching the plug from one kind of projector to another. On another day, the phonograph was used to give examples of the music of the people we had just seen.

A testing program was used to stimulate attention and reflection regarding the scenes and facts so presented, and to learn whether certain values had been realized. During the showing of films and discussion, one instructor³ took notes for use in questions, and later in the day stenciled an examination consisting of 20-30 objective type questions. These questions, with objective check sheet and key for scoring were at hand the following day for use by any instructor who cared to devote 12-15 minutes to their use. Such tests can be quickly given, quickly and accurately scored, and the questions may be used for class discussion if desired. The use of a separate check sheet for recording answers saves

aMr. Fletcher.

time in scoring, and these may be taken up before discussion of the questions. The mechanical errors inherent in this method of marking are negligible.

The questions used in this program were of the multiple choice type, ranging from an occasional true-false (two choices) to 3, 4, or 5, choices. Answers for such questions are indicated by the student on a standard mimeographed check sheet (for as many as 100 questions), or may be blocked on a special sheet (carrying space for 150 questions) for scoring by an electrical machine. Sample questions and answers are indicated below.

QUESTION SHEET

1.	The Spanish Ci	Check Sheet				
	1. 1936.	2. 1937	3. 1938.	4. 1939.	5. 1940.	1-X 2 3 4 5

2. Moors invaded Spain:

1. 1 A.D. 2. 79. 3. 711. 4. 1492. 5. 1890. 2—1 2 X 4 5

3. Pampa means:

1. father. 2. plain. 3. pet. 4. flower. 5. river. 3-1 X 3 4 5

Some questions were based on a map. For instance, after films on South America there was given with the questions an outline map bearing the numbers 1-5 which located respectively Río de Janeiro, rubber (source), Igauzú (falls), gold (source), and Buenos Aires, although of course these names were omitted from the map. So the question:

4.	Locate Rio de Janeiro as per map:				per map:	Check Sheet	
	1	2	3	4	•	4_X 2 3 4 5	

5. Which is a zamba:

1. Adiós muchachos. 2. Mamá eu quero. 3. Siboney. 5-1 X 3 4 5

In scoring these tests, a properly perforated key (punched for manila folder, etc.), is laid over a column (or more, if over 25 items are involved, since the usual check bore four columns of 25 each, numbered consecutively 1-100) of the check sheet. Thus, all right answers show black (blocked out) and wrong answers show merely the number (on light background). The number of blank holes (light) subtracted from the number of questions gives the student's score. A quick glance at the whole column will show if the student has blocked two or more answers for the same question. By this method, 30-35 students may be scored on 25 questions each and distribution of scores run and posted, in not more than 15-20 minutes of teacher time. Clerical help may be used

⁴Such as that developed by International Business Machines Co.

for this, or N.Y.A. help if the scores are not used for grades. Scores may be converted to grades or merely posted to show the individual student how he ranks with reference to high, medium, or low score. Certain of these questions may well be incorporated into review examinations and used again, especially where the material covered has been met in a text book. An example of this occurred where a film showed scenes of the *Prado*, in Madrid, and the textbook used in one class contained a verbal description of it.

Students gave more critical attention and thought to material presented in films when they knew they would be tested on it. Such testing can be quickly and efficiently done, does not seem to detract greatly from the student's enjoyment of an occasional hour of educational "movies," and if properly carried out enhances the value of films for school use.

Finally the writers are convinced that certain material can best be presented by intelligent use of visual aids, that films have a place in the course of elementary and intermediate Spanish, and that the proper testing procedure tends to increase the instructional value of films.

> WILLIAM H. FLETCHER LOREN M. HENDRICKSON

Los Angeles City College

Henry Raymond Brush 1878 - 1941

Professor Henry Raymond Brush of the University of California, Los Angeles, chairman of the Departments of French and Italian, died suddenly at his home in West Los Angeles on January 31.

Born in Herkimer, N. Y., 62 years ago, Dr. Brush received his baccalaureate degree from Adelbert College (now Western Reserve) in 1898. He taught in the public schools of Cleveland (1898-1900) and was principal of the high school in Ashland, Ohio (1900-1905). He began college teaching at Hope College, Holland, Michigan (1905-1913), receiving his doctorate from the University of Chicago in 1911. Dr. Brush joined the staff of the University of North Dakota in 1913, and from 1918-1919 served on the War Work Council of the Y.M.C.A. After a term as acting President of Dayton College (1919), he returned to North Dakota University until 1921, when he came to U.C.L.A. as professor of French. Professor Brush taught summers at the University of Chicago and Colorado University, and was exchange professor at the University of Manitoba.

Professor Brush published three books: an edition of the Bataille de trente Anglois (1911), a translation of Suchier's The French and Provençal Languages and their Dialects, and American People and Language (1933). He also contributed articles to School and Society, Junior College Journal, North Dakota University Quarterly Journal, SCMLA. Bulletin, Speculum, and the Modern Language Forum.

The loss of Professor Brush is most keenly felt by his colleagues, his fellow members of MLA. and MLASC., and many others who knew and respected him as teacher and friend. In the words of Provost Earl J. Hedrick of U.C.L.A., "His influence in the University was great, not only as an educator but as a friend to the ideal of comradeship."

REVIEWS

Rainer Maria Rilke. Fifty Selected Poems with English Translations. By C. F. MacIntyre. (University of California Press, Berkeley, California, 1940.) 151 pp., 3 pp. bibliography.

J. B. Leishman's R. M. Rilke, Poems (1934), M. D. Herter Norton's Translations from the Poetry of R. M. Rilke (1938), and C. F. MacIntyre's Fifty Selected Poems represent three fundamentally different methods of translation. Mr. Leishman copies the original rhythm, and pads whenever the rime requires it. Mrs. Norton transliterates the original, and achieves the most limpid suggestion of Rilke's words. Mr. MacIntyre makes his own very modern poetry out of Rilke's lines. He sees eye to eye with Rilke as far as vision and simile go; but he has no use for Rilke's lavish word-music. His rimes are sparse and thin, his rime-substitutes (alliterations and distant assonances) are but faintly audible. I find only one poem done by all three translators, "Die Engel," and I quote the last lines to show the different techniques.

Leishman:

Till lust that only flight assuages
Awake them, when the wind they

Blows strong as the beyond the

God's sculptor-fingers turned the pages

In the dark book of first essays

MacIntyre:

Only when they spread their wings they waken a great wind through the land:

as though with his broad sculptorhands

God was turning the leaves of the dark book of the Beginning.

This stanza reads in the original (for we may well call it the original in English):

Herter-Norton:

Only when they spread their wings are they the wakers of a wind: As though God went with his wide sculptor-hands through the pages in the dark book of first beginning.

Other translations by Mr. MacIntyre are as faithful as the nineteen he has in common with Mrs. Norton.

At least "some ten years," the Introduction says, MacIntyre has been conversant with Rilke. How profoundly he has impregnated himself with the German poet we see in his own later poetry. Many of the *Poems* (1936) are Rilkean substance hammered into harder form, while *Cafés and Cathedrals* (1939) is the proud avowal of Rilke's action on a strong American temperament, and perhaps the solidest monument, so far, of Rilke's influence outside German literature.

In the fourteen-page Introduction, the author "isolates his own Rilke," and in spite of irreverent phrasing arrives at a very acceptable, impressionistic characterization of "the most important poet in Germany since Goethe." He

analyses four poems pertinently. His one-sided admiration for the "mountain-peaks" of Neue Gedichte is refreshing, but "the foggy obfuscations" of Rilke's later poetry will doubtless clarify themselves for him too. The eighteen pages of Notes contain many penetrating suggestions (at their best when they are technical) and some irresponsible statements. These Notes are a helpful commentary on the originals, rarely on the translations.

The inclusion of the originals leads one to expect semantically exact equivalents. Usually the translator does satisfy that expectation, but sometimes his precision jars with Rilke's vagueness. When (pp. 51 and 133) the lock is attributed to a mother; when (p. 8) a pantheress for the panther and (pp. 7 and 65) an intruder upon the bathing woman are invented; when (p. 71) "ein kleines Leben" becomes "some trivial fellow"; and when (p. 144 for p. 115) "a touch of romance" is interpolated: the translator romances and coarsens Rilke's implications.

The number of real mistakes is small. The present reviewer feels compelled to attribute (only) the following to a misunderstanding of the German: (p. 61) "kreist" = "kreisst'; (p. 111) "verzog" = "warped"; (p. 112) "hingereicht" (entirely passive) = "turning them." One entire poem (p. 119) has been perverted by the misunderstanding of "noch einmal" = "nor once." Mr. MacIntyre must by all means try this one again because it is one of the most powerful, most personal, and most transcendental poems of Rilke.

There are other details to which one objects more hesitatingly. Not "all men" but just two people sleep in one bed (p. 35). "Der Sommer war sehr gross' is not "too long." In the "Karussell," "irgendwohin, herüber" is not "here and there and near and far away." In many adequate translations one is irritated by some wilful warping of Rilke's idea.

But there are beautiful translations: the rhythm of "The Knight," the wan faithfulness of "The Angels," the perfect last stanza of "Autumn Day." "The Swan," "Blue Hydrangeas," "The Courtesan," and "The Flamingos" are perhaps the best. "The Insane" reads excellently down to line 12 (indeed the note wishes for a twelve-liner.) And in almost every translation there are felicitous lines of simplifying transposition, from

Among this rooted folk I am alone

to

O almond self-enclosed and growing sweeter.

It is really not for those that cannot forget the original to do justice to a translator. One thing is clear: Mr. MacIntyre does not attempt to recreate Rilkean form; rather does he test Rilke's contents to see how much they are worth without their forms. Rilke passes the test, with the spirited cooperation of the examiner. The poet MacIntyre is to be thanked for this vigorous volume promulgating a great poet. Yet his most perfect renderings of Rilke are not in Fifty Selected Poems, they are - ne lui déplaise - in his own Cafés and Cathedrals.

NORBERT FURST

Historical Evolution of Hispanic America. By J. Fred Rippy. (F. S. Crofts and Co., New York, 1940.) xvii, 582 pp. text. \$3.75.

This is the second and revised edition of a work which first appeared in 1932, and at that time evoked comment as being one of the finest pieces of historical writing in the Hispanic American field. In this second edition, Professor Rippy has attempted to bring his text completely up to date, but things have moved so fast in the world recently that many items of prime contemporary importance are lacking. For instance, the author tells us little or nothing about the Cardenas regime in Mexico, does not mention Colonel Batista of Cuba at all, and makes scant or no reference to present rulers of many of the smaller Latin American nations. He has no analysis of the intensely interesting Apra movement in Peru, does not mention its famous leader, Raul Haya de la Torre, and comments little on the penetration of Communistic or Nazi propaganda in the southern countries. Recent events in Chili and Uruguay, Brazil and Argentina, show clearly the powerful workings of this infiltration, first of Communism, and at present of Nazism. Mr. Rippy does not pass over these events completely, but he gives only the slightest presentation of them, and from our contemporary perspective that seems a grave omission. Moreover, when speaking of Chile he does not dwell at all on the paramount importance of Nitrate in the national economy, and the devastating effects caused by its practical disappearance as a commodity of world trade when German chemists discovered how to manufacture it synthetically during World War I years while their Chilean supply was cut off.

Prof. Rippy makes a brave attempt to present a connected picture of the historical and cultural life of Hispanic America from the earliest times to the present. But when he treats literature, for example, he depends almost entirely on García Calderón's outdated study, and on Alfred Coester's third-hand analysis of literary events. He does not refer at all to the fine and extensive study on Hispanic American culture and literature written by the Peruvian exile Luis Alberto Sánchez: Historia de la Literatura Americana, the first edition of which appeared in 1937, the second in 1940. The same author has other studies along similar cultural lines which would be of great use to any historian in the Latin American field. As a result of this second-hand presentation of cultural life, the author has omitted many names of prime importance, and has commented on others of little importance. He mentions Andres Bello. the greatest figure in Hispanic American culture, only briefly. He does not mention Olmedo at all, has nothing to say about José Marmol or any of the Argentine exiles from Rosas, merely cites Alberdi in passing, omits Manuel Gonzáles Prada, Mariátegui, Haya de la Torre. The result is a conglomerate but not accurate portrait of Hispanic American cultural life. Of course, Mr. Rippy could not possibly have written an essay on Latin American culture in the limits of his book, but he might have given us a clear and properly drawn first-hand impression of what that cultural life stood for in the historical evolution of the southern countries.

Similarly, he makes no mention whatsoever of the supremely important works which have drawn and forced a change on Latin American social consciousness: for example, the novels of Rómulo Gallegos of Venezuela; the famous exposé of rubber slavery in the upper Amazon region, La Vorágine, by the Colombian José Eustacio Rivera; or Canaan, Brazil's powerful social picture by Graça Aranha. If the author did not want to mention specific works, he might at least have given a general picture of certain types of writing which portray different phases of Latin American social, historic and economic life. The novel of the Mexican Revolution, with Mariano Azuela's Los de abajo (The Underdogs) heading the list, is one type; another is the gaucho literature and culture of the Argentine and Uruguayan plains; another is the literature of indigenous themes of Peru, Bolivia, Ecuador, and Mexico which show strong Indian influences.

Perhaps the Havana Conference of last summer took place too late for Mr. Rippy to make any comment on it, but the much discussed Cartel Plan of economic cooperation between the Americas might have been sketched. These things are history in the making, and inasmuch as they show the United States to be bending over backward in order to make amends for former imperialism, they are almost paramount in present day Latin American affairs. Nor does Mr. Rippy comment in any detail on the effects of the war on Latin American economy, and when he presents United States penetration he whitewashes us a little too thickly. The recent Chaco War, in which both Paraguay and Bolivia fought for several years with an apparently inexhaustible supply of American weapons and ammunition, and with more than a malodorous taint of the Standard Oil Company, is passed over with a nod. Further, the United States' hold on Bolivian, Central American and Caribbean customs taxes is not outlined at all.

These criticisms are not intended as irony, for Mr. Rippy's work is one of the finest pieces of contemporary history. However, he does try to link cultural, social, economic, and historic forces into a whole, and the weak links are apparent. If the author ever gets around to publishing a third edition, he can easily make it a monumental contribution of he contents himself with first-hand information. He need not even read it in Spanish; most of these literary cultural works have been translated into English.

JOHN A. CROW

University of California at Los Angeles

The Spanish Drama Collection in the Oberlin College Library. A Descriptive Catalogue. By Paul Patrick Rogers. (Oberlin Printing Co., Oberlin, Ohio, 1940.) i-ix, 468 pp. \$4.50.

This valuable catalogue of dramatic pieces in the library of Oberlin College includes purchases made in 1930 and 1935, other items having been acquired from time to time. The collection contains a total of 7,530 entries, 2000 of which are dated later than 1900; approximately 4,500 belong to the nineteenth century, several hundred to the eighteenth, and a few to the last quarter of the seventeenth. Among the innumerable géneros, or, at any rate, classificatory sub-titles, may be mentioned the following, taken at random: zarzuelas of every type, comedias, autos sacramentales, sainetes, ôperas cômicas, entremeses,

cosillas, bocetos lirico-dramáticos, poemas trágicos, juguetes cómico-líricos, pasillos cómicos, apropósitos cómicos, humoradas cómico-líricas, pasatiempos cómico-líricos, farsas cómicas viajes cómico-líricos, fábulas bufas, alegorías dramaticas, episodios históricos, revistas postales cómico-líricas, operetas, vodeviles, tragedias.

This list has a carnavalesque appearance, and although it contains a fair share of serious compositions, the general tone of the collection does seem to be cómico-lírico. The musical element abounds, and students of the zarzuela, opera, operetta, and kindred forms, will have a mine in which to work. Students of the comedia of the seventeenth-century will find some 160 items for Calderón, twenty-odd for Lope de Vega, thirty-odd for Tirso de Molina, and a sprinkling for other dramatists, principally in eighteenth-century editions. The eighteenth century includes valuable items, but it is the nineteenth and twentieth centuries that make the collection truly outstanding. The standard authors like Echegaray, Ventura de la Vega, Bretón de los Herreros, the Quintero brothers, are fully represented; there is, in addition, an enormous amount of material from figures now partially or totally forgotten. Some Catalonian entries are to be noted, and likewise a great many translations and arreglos of foreign works, mostly French. For the nineteenth and twentieth centuries, especially, the collection is invaluable, not only to specialists, but also to any one interested in an important aspect of the Spanish temper.

E. H. TEMPLIN

University of California at Los Angeles

TEXT BOOKS

FRENCH

Les Jumeaux de Vallengoujard. By Georges Duhamel. Edited with notes, exercises and vocabulary by Mary E. Storer. D. C. Heath and Co., 1941.) Text: 138 pages, illustrated. \$1.20.

This is an altogether charming and delightful literary production by one of the five leading novelists of modern France. A short introduction gives a concise sketch of his life, his philosophy and style. Except for about five lines, the text is given in its entirety. At the end of the story are questions, based on each chapter, which are so selected and worded that the student must understand what he has read and do a little thinking about it.

Here is something really unusual, I might call it streamlined, in prose fiction. We find five interesting types of French characters introduced in the first chapter: "Un malheureux millionaire, un philosophe scientifique, deux docteurs, et même un nègre." They work together in raising a set of twins. Imagine five men, not very young, trying to raise two babies! But they do.

In another place we encounter a sort of automatic school. The student puts a coin in a machine and the geometry lesson for the day, appears on a screen while a voice recites a rule that the pupils are to repeat. If one is too lazy to repeat, an automatic device under his chair "lui envoyait un espèce de petit coup de pied dans le derrière. On disait tout bas que certains élèves aimaient mieux le coup de pied. . . ."

All in all, the book overflows with the French characteristics of wit, philosophy and interest. The story itself is excellent, for the scholar who reads between the lines and ponders a bit it is still excellent.

The vocabulary has many new words and expressions, but the editor has had the foresight to list words or expressions above the 2,000 frequency level of the Vander Beke Word List in the footnotes of the pages where they appear. This saves much page-turning and word-seeking. They comprise modern spoken French and will aid students who so often lack a sufficiently large-vocabulary stock. Explanations of words, expressions, origins, locations and the like are also noted in the footnotes. For example, on page 69 is an explanation of the names of the two dogs: "Perhaps Duhamel gave to the dogs the names of the two sons of Jupiter because they were twins like Zani and Zano." On page 47 is a note of explanation about grades in school, "'A grade of 10 for my conduct.' The standard in France is usually 20 instead of 100 as in the United States." For an example of colloquial expressions, on page 83 is the phrase "C'est-y", about which the note says, "Pop. Est-ce."

As for the volume itself, the print is large, words and lines are well spaced for easy reading; charming but simple sketches appear throughout. The style is very simple. Short sentences are used and conversations comprise a large part of the text. The author relates his story to "mes chers garçons," but this does not imply that it is a child's book. The editor does not state the grade level, but I should recommend it for the fourth year in high-school or intermediate classes of college.

JOE E. THOMAS

. . . .

La Vipère de Luvercy. By Maurice Renard. Abridged and edited by Martha Z. Krauss (D. C. Heath and Co., 1940.) 163 pages. \$1.00.

This is a mystery story. If the class is mystery-minded, here is one with all the desired qualities: intrigue, love, suspense and a real problem in guessing the guilty party.

The original story has been reduced by about one-third. In the introduction appear a paragraph about the author, one about his style, one on his works and two on this volume itself. At the back are exercises, each group divided into three sections: A. Questions on the plot; B. List of idioms or expressions to learn, which are helpful to the student for selecting most current; C. Two or three subjects for compositions.

In this Jekyll-Hyde story evidence indicates that the hero has killed his fiancée's mother. Love, intrigue and mystery keep the story alive and moving. The style is simple. Dr. Krauss has edited it well, and suggests it as text for early college or intermediate high school classes. The language is good modern French, much spoken, and offers opportunity for new and useful vocabulary. It is not too difficult. The few footnotes explain a certain speech, phrase or some reference. The vocabulary is almost complete, omitting only words which mean the same in English and such primary words as pronouns.

There are no illustrations in this small volume, except a plan of the chateau which is the center of the mystery and lends it atmosphere. If you want a good mystery for your class, be sure to examine this one.

JOE E. THOMAS

• • • •

Representative Plays from the French Theatre of Today, edited by Hélène Harvitt. D. C. Heath and Co., 1941.

This long promised and eagerly awaited selection of plays from the best that the contemporary French stage has produced will fill a genuine need. The present reviewer remembers having been consulted over a decade ago by D. C. Heath and Co., as to the authors who would seem most truly representative in such a collection and as to plays which would be most significant for and most acceptable to the English speaking world. Many difficulties must have been encountered along the way, copyright, excessive expense, moral and aesthetic considerations, and others, but after the mountains had groaned, a truly worthwhile production has been at last brought forth.

The theatre has always played an important part in the national life of France, along artistic, philosophic and social lines, as well as literary and

dramatic. With poetry, it is the only literary genre in France that has enjoyed an unbroken career of almost a thousand years. Since the beginning of the new century, dramatic production in France has been enormous, and often very brilliant; certain critics of the old school to the contrary, who can see nothing good in anything modern, and who have dinned into our ears that the legitimate stage is dying from lack of talent, apathy of public support, and the inroads of the cinema. Indeed the way has not been easy, but in its high points the Contemporary French Theatre ranks with anything produced in the preceding century, and as a matter of fact, compares favorably with the best of the Golden Age, the seventeenth century. In many respects we find a definite advance over much that had gone before and know that a far-reaching influence has been exercised on the entire European theatre, as well as upon that of America, especially the Little Theatre movement, and our groping toward a national theatre.

Previous anthologies of the Modern French Theatre had been content to stop at the threshold of this important contemporary evolution. The last names represented were usually Rostand, Brieux, Curel, and possibly Maeterlinck. True, in recent years, separate editions of single plays have been made available, but for consecutive classroom work these scattered texts are not as convenient or inexpensive as the present volume, which though incomplete is fairly representative.

The five authors here selected, Vildrac, Sarment, Bernstein, Lenormand, and Claudel (with the possible exception of Bernstein) belong distinctly to the contemporary movement and each has made outstanding contributions to dramatic production and development in these latter years. Bernstein's name is important, and he has enjoyed wide popularity, both at home and abroad, but he has never achieved the lofty intellectual and artistic, as well as spiritual, level attained by the others. In spite of the fact that his prolific pen is still producing, he belongs to another epoch, fin de siècle, the tiresome depicting of violent and morbid passions so prominent in the plays of Porto-Riche, Bataille, Lavedan, and Donnay. However, the play given here, Le Secret, is one of his best. It is an emotional thriller and contains some good character study. Rereading it after a lapse of twenty years, I could not put it down until all the skillfully complicated threads were unravelled.

The play by Vildrac is his masterpiece, Le Paquebot Tenacity, a tender, witty, delightful and delicate offering from the pen of this poet and dreamer. Vildrac once belonged to the famous group of L'Abbaye, several of whom have made such lasting contributions to contemporary French thought. Vildrac has produced slowly, only half a dozen full length plays to his credit, but each one is of high merit and destined to endure.

Sarment, whose Pecheur d'Ombres is given, is producer and actor as well as author. While very young he became associated with the group of Vieux Colombier around Jacques Copeau and for two decades has been carrying on the traditions of the great master. Several of his plays have been among the most interesting and important on the contemporary stage, and the present one is well chosen to illustrate his thought and manner.

The two remaining dramatists, Lenormand and Claudel, are represented respectively by Le Simoun and L'Annonce faite à Marie. Posterity will prob-

ably regard these two dramatists as giants of the present day movement, although they have not yet received due recognition. Lenormand has been greatly influenced by the theories of psychoanalysis and has delved more deeply into the realm of the subconscious than perhaps any other living dramatist. Claudel, one time French ambassador to the United States, is a poet and mystic, and in L'Annonce faite à Marie has written a beautiful and appealing modern miracle play. . . . A well selected, well edited, useful and stimulating volume.

ALEXANDER G. FITE

University of California at Los Angeles

Contemporary French Fiction, edited by Irene Cornwell. Henry Holt and Co., 1941.

This handsome volume is a welcome addition to the ever increasing number of worth-while texts made available for our students from the field of recent French literature. There are 415 pages of text, furnishing long selections from the eight authors chosen, Colette, Farrère, Duhamel, Montherlant, Maurois, Morand, Gide, and Proust. Much valuable biographical and critical material is included at the beginning of each selection, and many important references and stylistic difficulties are explained in footnotes. The main linguistic difficulties, however, are reserved for the vocabulary of 105 pages, unusually complete and comprehensive. This in itself constitutes a veritable dictionary of recent, French idiom and will prove of great help to teacher and student alike in understanding the shadings and intricacies of modern French speech. The French language, like the American, has grown tremendously in the last half century, showing variously the influence of science, travel, war, the provinces, argot, and borrowings from neighboring countries.

Of course, tastes will differ in regard to the selections offered. There will be some who will be disappointed in not finding their favorite authors represented, others who will not be attracted by certain selections given. But the impartial critic will have to admit that a vast background has been covered and that the texts have been chosen with great sensitivity. They furnish delightful reading for the most part and a great deal of useful information that is difficult to find elsewhere. This is an important book to own, even if one does not contemplate using it as a text. So far as the present reviewer's knowledge extends, this anthology differs in two respects from all previous ones in the field of contemporary French; first, the longer selections build up a more sustained and comprehensive judgment of an author and of his style than can be derived from brief excerpts and scattered paragraphs; second, the added merit of such an extensive and helpful vocabulary.

In spite of the general excellence and manifest care exercised in the editing and printing of this volume, a few minor slips got through. For example amaranthe, p. 55, line 18, is given in the vocabulary as amarante; au jeu même du roy, p. 59, line 25, is not clear and should be explained in the notes, or in the vocabulary; au grand lever, p. 60, line 6, should be explained; Ser, p. 64, line 15, should be explained; ny should read n'y, p. 322, line 3.

University of California at Los Angeles ALEXANDER G. FITE

Michel Auclair. By Charles Vildrac. Edited by Clifford Bissell. Appleton-Century Co., 1941.

We are grateful that another fine play by Vildrac has been made available for our students. In the introduction, Professor Bissell provides a thorough and appreciative analysis of the entire literary production of Vildrac and of his importance in the contemporary field. The notes and vocabulary are very helpful, being unusually meticulous and complete; much valuable grammatical information is added.

There are three excellent uses to which the edition of this charming play can be put. It will prove profitable and interesting in any second or third year reading class in French; it will be excellent for practical application and example in a composition and grammar course; it should be almost indispensable in any course dealing with French drama of the last half century.

The text is beautifully printed with wide margins for additional notes. The proof reading was almost flawless, with the one slip, pas for the obvious par, p. 73, line 1.

ALEXANDER G. FITE

University of California at Los Angeles

Elementary French Conversation. By Charles E. Kany and Mathurin Dondo. (D. C. Heath and Company, 1940.) vii + 54 pages. \$0.32.

This booklet consists of fifteen short dialogs concerning the classroom, time, the weather, family, sports, shopping, etc., and is intended for use in the first year of the first two years. Intermediate and advanced booklets are announced for future publication. The dialogs are not without humor and the subject matter and language make them very useful. A number of ways of using them are suggested by the authors in the preface.

New words and idioms are translated in footnotes. The vocabulary at the end of the book is accompanied by phonetic transcriptions which are carefully done, but there are a number of omissions. Only one pronunciation is given for numbers and none at all is given for six, so that there is no indication of how dix dollars, cinq sous, vingt-cinq, six poses, six heures, 13 à 6 and other expressions occurring in the dialogs are pronounced. The pronunciation given for papeterie is probably intentional, but the one given for quatrième must be a misprint.

The book is to be recommended.

PAUL L. STAYNER

University of California at Los Angeles

Des Pas sur la Neige. By Maurice Leblanc. Edited by John B. Dale and Magdalene L. Dale. (D. C. Heath and Company, 1940.) vii + 86 pages. \$0.48.

Arsène Lupin takes time out from his criminal activities and saves from the gallows a man suspected of a murder which Lupin discovers was never committed.

Notes and vocabulary are in the back of the book. There are a number of exercises, including questions in French on the story, true-false statements, blanks to be filled in from lists of words, etc.

PAUL L. STAYNER

University of California at Los Angeles

Graded French Readers. Edited by Otto F. Bond. Book VIII: Contes. Book IX: La Grammaire. (The Heath-Chicago French Series. D. C. Heath and Company, 1940.) Each booklet 60 pages. \$0.32.

Book VIII contains five stories. The first, Le Voeu maladroit, by Catulle Mendès, tells of the beggar boy who fell in love with a princess and got a fairy to turn him into a prince. The princess rejected him because she had lost her heart to the beggar. Nicette, by Saint Juirs, is about a young man who became a hero because a doctor went crazy and told him he had less than a day to live. Hortibus, by Emile Pouvillon, is the story of a boy who overworked trying to win a Latin prize and dreamed that he failed to get it. Le Louis d'or, by François Coppée, is another nightmare story, in which an amateur gambler dreams that he steals a coin from a sleeping beggar girl and that she dies of cold while he breaks the bank with it. Messire Tempus is a fantastic story of three men who jeered at a one-eyed crippled hunchback. Soon afterwards one of them broke a leg, one lost an eye and the other developed a hump. Book IX presents Labiche's amusing one-act comedy about the politician who could not spell.

As in the previous booklets of this series, new words are explained in footnotes and there is an alphabetical vocabulary at the end. Like other French
readers, but unlike the readers of the corresponding German series, these
booklets give no help in pronunciation. Book IX brings the total vocabulary to
2410 words and 330 idioms. There will be one more booklet in the series. Simplification has been reduced, in *La Grammaire*, to about five changes to the page,
so that most of what the pupil reads is just as the author wrote it.

PAUL L. STAYNER

University of California at Los Angeles

GERMAN

Deutsche Briefe. Edited with Introductions, Notes and Vocabulary by Victor Lange (F. S. Crofts and Co., New York, 1940.) ix + 215 pp. text, 32 pp. notes, 42 pp. vocabulary.

German teachers surfeited with the current plethora of juvenile texts will find pleasure in Mr. Lange's anthology, which contains in chronological order a cross-section of German intellectual, artistic and scientific currents from Dürer

to Rilke. Indeed, through the familiarity of letters one comes to understand the "Wesen" of the German, his ideals, aspirations, achievements and disappointments. The editor has chosen wisely from a wealth of possible materials characteristic missives from "German painters and musicians, scientists and soldiers, scholars and statesmen." Through the medium of his selections, students can share in Kant's difficulties with the Prussian state concerning his religious writings, can obtain insight into the nature of Romantic womanhood in a letter of Caroline Schlegel, can follow with interest the projected plans for the Grimm Dictionary, can see into the soul of Droste, and can sense something of the character of Otto von Bismark. These are but a few of the delightful and revealing experiences the letters offer. Dry, factual statements in histories of literature can, of course, never replace such acquaintanceship with first-hand sources. Those of us who have had even the slightest experience in interpreting German literature and civilization to students will agree that many of the letters our students should read are rarely, if ever, available in easily accessible editions. A glance at Dr. Lange's "List of Sources" (pp. 251-4) will confirm the reviewer's contention that advanced undergraduates will find it difficult if not impossible-even in university libraries-to consult the original volumes. Thus it is clear that the editor has performed a happy and necessary service.

This collection is obviously intended for students of literature and "Kultur-kunde" and may be used to advantage as required reading in such courses. While the examples here presented offer many difficulties in language and thought, these have been smoothed over to a great extent by the notes. One wonders, however, whether the commentary on Schiller's letter to Goethe (pp. 61-4) should not have been more explanatory in view of the intricate nature of the subject matter. Likewise, an explicit definition of French terms employed in the Rilke letter on Rodin's theory of sculpture (pp. 211-215) would seem advisable. Finally, such words as "Parnasz" (p. 53), "Demagoge" (p. 158), and "Stockjobber" (p. 178) are unfortunately not clear in the German form to modern American students.

Mechanically the edition is up to the usual high standards of the Crofts publications. The format is inviting, the arrangement clear and not crowded and the vocabulary generally accurate. One inaccuracy noted was: "Flor" (p. 22) means here "gauze, crape" rather than "bloom." Idiomatic expressions omitted from the vocabulary were: "sich versehen" (p. 43), and "sich geben" (p. 57). One regrets the absence of lineation.

These very slight deficiencies do not detract from the excellence of the text. Let us hope that a proposed collection of contemporary letters will be forthcoming before too very long. If it maintains the same quality and universality of appeal as this volume, it will indeed find as rightful a place in our classes as the present collection can and should claim.

WILLIAM J. MULLOY

SPANISH

Quinito en América. By Lawrence A. Kilkins. (Henry Holt and Company, New York, 1940.) Text, grammar and exercises, 509 pp., appendixes, 78 pp., vocabulary, xlii. \$1.72.

Quinito en América comes as a companion volume to the author's Quinito en España, which made its appearance six months prior to the publication of the present volume.

In Quinito en América is found the same plan that was followed in the first book, that of presenting cultural material against a background of travel. Quinito's mother has three brothers who moved years before to the new world The family crosses the sea to visit these relatives, and by the author's device of locating one brother in California, another in Mexico and the third in Argentina, the family in their travels cover those parts of the United States that came under the influence of the Spaniards, and most of Spanish America.

Quinito and his family see and speak of a great variety of interesting things, too numerous to indicate here. Suffice it to say that the family's travels and observations are carried through with simplicity and charm. The author has a knack for handling any material in plain, simple, yet good natural Spanish. It is Spanish divested of the hordes of unusual words found in many a high school grammar.

The book has an excellent grammar plan. Up to page 160, the grammar sections are given over to a review of topics of grammar found in the first year book of Quinito en España. After this point, new grammar topics begin to appear. A notable feature of the volume throughout is the coordination made between review material and new material. The result is that the student is better able to retain grammar topics he has already learned, while he is learning new topics. The exercises have been prepared with painstaking care and show fully the author's desire to plan exercises which will give the student quicker and more exact comprehension of the grammar.

In each chapter is a section entitled "Nombres Propios" in which names of places and people of interest mentioned in the reading material are characterized at length in English. There is a grammar appendix and a separate verb appendix, both of which are distinctive in the good planning they show. The volume has a very attractive cover and is exceptionally well illustrated. There are thirty-two pages of photographs which, by their high photographic quality and interest of subject, will not fail to intrigue the students.

The author designed this volume for use of Junior High and High School students in their second year of Spanish. The reviewer was highly impressed with Quinito en América. It would be difficult to find another book which equals it in the abundant cultural material it presents and in its well-ordered, clear presentation of grammar topics. But the volume's most noteworthy feature, and it amounts to a real contribution to language study, is the masterful way in which the reading objective has been attained.

RICHARD J. BIERMANN

University of California at Los Angeles

NEWS AND NOTES

Through the courtesy of Miss Addison of the Curriculum Department, we present the following statistics of enrollment in foreign languages in the Los Angeles City Schools for the past three semesters:

	Sept., 1939	March, 1940	Oct., 1940
French	5,165	5,036	4,469
German	723	626	540
Latin	6,353	6,373	5,886
Spanish	16,047	16,652	15,871
Total	28.288	28.687	26.766

Looking at the report of enrollment in foreign languages for the last three semesters, we note some fluctuation with a decrease in the total that should make us do some careful thinking. In the aggregate the decrease is not extremely high, taking all things into consideration. But granting that there are uncontrollable factors that enter the case, we should do well to consider our own attitudes and procedures. Are we, teachers who believe in the educational value of the study of foreign languages, doing all that we can to make our work important and satisfying to our pupils? Are we presenting our subjects so that they appeal to the interests of our adolescents? Are they enjoying the sense of mastery of what they undertake or have they a sense of frustration? Do we humanize the work so that it is made real, or are we too abstract? Do we relate the work with daily experience or is it a thing apart to be learned and shelved? Let us seek all possible worthwhile means of improving our instruction so that the real values of our subjects may be apparent to every pupil and his evident satisfaction be assurance to his acquaintances that a foreign language is a vital and interesting subject.

SCHOOLS: Pasadena Junior College reports considerable activity for foreign language students, including a visit to Padua Hills on December 13, a showing of the films "Land of the Incas" and "Avec le Sourire"; and Christmas parties for German and Spanish students of the West Campus. At the Vocational Day meeting, Mr. Herman Smith spoke to the students on the value of languages to a librarian.

OBITUARY: We regret to learn of the death of Miss Elizabeh Titus Richards (Pasadena J. C.), recently secretary of M.L.A.S.C., on January 9.

The question is sometimes asked how the Modern Language Association of Southern California collaborates with modern language teachers outside its own district, in northern California, in the Pacific States, and in the nation as a whole. Very little publicity has been given to this phase of our work, and it may be well to present a summary of the part our Association has played and is playing in regional and national collaboration.

Through the initiative of our Association in 1927-1928, the Modern Language Associations of Northern and Southern California organized the Pacific Coast Federation of Modern Language Associations, including Washington, Oregon, Idaho, Utah, Nevada and Arizona. Members of our Executive Council have served each year since that time as officers of the Pacific Coast Federation.

In 1929 the Pacific Coast Federation secured representation on the Executive Committee of the National Federation of Modern Language Teachers. For four years Mr. G. W. H. Shield, a member of our Association, represented the Pacific Coast Federation on this National Executive Committee and during the past three years Mr. F. H. Reinsch has acted in this capacity. Mr. Shield also served as Business Manager of the Modern Language Journal, the organ of the National Federation. Our Association contributes its share toward the expenses of the Pacific Coast Federation and urges its members to subscribe to the Modern Language Journal. For many years the treasurer of our Association took subscriptions to the Journal and thus acted as the local representative of the National Federation in our part of the state. The present Federation business manager, Mr. Ferdinand F. di Bartolo, prefers to deal directly with members, and subscriptions at two dollars per year should be mailed to 284 Hoyt Street, Buffalo, New York.

Our Association also urges its members to belong to the various national organizations of teachers of individual languages. A great many of us are members of the American Association of Teachers of French, the American Association of Teachers of Spanish, or the American Association of Teachers of Italian. The officers of the Southern California Chapters of the AATG and the AATS are identical with those of the German and Spanish Sections of our Association, and our Executive Council urges the French Section to collaborate in the same way with the Los Angeles Chapter of AATF. Several of our members have served as officers in these national organizations.

Many people feel that there should be closer affiliation between our Association and the Modern Language Association of America. There used to be such affiliation, but about twenty years ago, the Executive Council of the Modern Language Association of America resolved to discontinue all interest in pedagogical matters and to confine its attention to scholarship. There was, and perhaps still is, good reason for this decision. The membership of the Modern Language Association of America has as its largest group the college teachers of English. Very few of its members, proportionately, teach elementary modern languages or teach in high schools or junior high schools. The problems in which members of the Modern Language Association of America are interested have little to do with the practical technique of the classroom or with the content or purposes of foreign language instruction. You have no doubt observed that the articles published in the *Publications* deal exclusively with research and literary matters.

Our Association, the Modern Language Association of Southern California, is taking the initiative in renewing collaboration in this field. For severally years the meeting of the Pacific Coast Federation of Modern Language Associations has met at the same time and place as the Philological Association of the Pacific Coast, which is the western branch of the Modern Language Associa-

tion of America, and our representatives are attempting from year to year to organize a pedagogical section. Our representative on the Executive Committee of the National Federation of Modern Language Teachers has supported every effort to revive the interest of the Modern Language Association of America in pedagogical matters. We have good prospects of securing a pedagogical section at the meeting to be held in December, 1941, in Indianapolis.

The Executive Committee of the National Federation of Modern Language Teachers also sponsors Foreign Language Section meetings at the annual gatherings of the National Educational Association and of the American Association of School Administrators. A member of the Executive Committee of the National Federation is secretary of the National Commission on Cooperative Curriculum Planning which has been working for three years and will soon make its report. The west coast representative on the Executive Committee of the National Federation is the chairman of a committee to collaborate with the National Educational Fraternity, Phi Delta Kappa, in the publication of a Dictionary of Education. Another member of the same committee, Professor E. H. Zeydel of the University of Cincinnati, has edited for the National Educational Association, a phamphlet, "Foreign Languages in School and Life," which can be secured from the business manager of the Modern Language Journal, Mr. di Bartolo, for one cent each in quantities of twenty-five or more.

The National Federation has also published and distributed a pamphlet written by Professor William L. Schwartz of Stanford University on "Vocational Opportunities for Foreign Language Students." This pamphlet has recently been revised by Professor Schwartz and the new printing is now available.

The Federation also sponsors a committee, under the direction of Henry Gratton Doyle of George Washington University, which has published a series of Language Leaflets and mailed them to hundreds of administrators and school officers, as well as to news agencies. The following ten Leaflets have appeared to date:

- 1. "The Study of Modern Foreign Language," by Hon. Sumner Wells, Undersecretary of State.
- 2. "A Blind Spot in Education," by Henry M. Wriston, President of Brown University.
- 3. "Modern Foreign Languages and International Business Relations," by Chauncey D. Snow, Manager, American Section, International Chamber of Commerce.
- "Modern Foreign Languages and the International Mind," by Nicholas
 Murray Butler, President of Columbia University.
- "Modern Foreign Languages: Their Value for the Scientist," by Frank
 Whitmore, Dean of the School of Chemistry and Physics, Pennsylvania
 State College.
- 6. "The Importance of Learning Another Language," by Hon. Joseph C. Grew, Ambassador to Japan.
- 7. "A Psychologist Looks at Modern Foreign Languages," by Raymond A. Schwegler, Dean of the School of Education, University of Kansas.

- 8. "Underlying Principles of Foreign Language Study," by Hayward Keniston, University of Chicago.
- 9. "Humanistic and Practical Values of Modern Foreign Languages," by H. G. Atkins and H. L. Hutton.
- 10. "Will Translations Suffice?" by Henry Grattan Doyle, The George Washington University.

These Language Leaflets may be secured from Mr. di Bartolo at ten cents each with liberal rates for additional copies.

Through cooperation with the other Associations in the west and by collaboration in the enterprises carried on by the National Federation of Modern Language Teachers, our Association is doing its part in developing a higher degree of professional awareness among modern language teachers and in creating agencies of national scope. The spirit of cooperation has been growing steadily and we may take just pride in the part played by our Association.

Modern Language Association of Southern California Spring Meeting, 1941

The Spring meeting of the Modern Language Association of Southern California promises to be one of the most interesting and instructive in the history of the Association. Letters outlining the program were sent to all members of the Association, and enthusiastic offers to contribute to the program have been received. The genuine interest in what we are attempting to do and the willingness to cooperate bespeaks a full measure of success for the meeting.

After the General Meeting (9:30-10:00) and the Section Meetings (10:00-10:30) two full hours (10:30-12:30) will be devoted to a practical demonstration of the tools and techniques used in emphasizing the cultural element in the teaching of modern languages.

We wish to invite to the meeting not only language teachers, but also, and especially, those persons who determine educational policies in the Southland. It is our earnest desire to make our educators familiar with the contribution language teaching may make to the enrichment of the lives of our young people. We need not convince ourselves that the subjects we teach are full of potentialities for the building of an intelligent citizenry—we should like to prove to those who guide the education of our youth that languages must occupy a prominent part in courses of study. We shall prove it not with words but with actual accomplishments in the classroom.

A special feature of the Spring meeting will be a Pan-American exhibit, which should prove especially interesting at this time. We want to make the meeting colorful as well as instructive and are, therefore, suggesting that members and guests come dressed in costumes representative of Latin-American countries.

The meeting is being planned by the Modern Language Center Committee in collaboration with the Section Chairmen and the Executive Council. Following is a brief description of the six different units to be presented and the names of the persons in charge of each unit.

Film Unit: short films, slides; demonstration of the use of cameras and projectors. Dr. John A. Crow, University of California at Los Angels, Chairman; Miss Elizabeth Reed, John C. Fremont High School, Los Angeles, and Mr. Loren Hendrickson, Los Angeles City College, Associate Chairman.

Drama Unit: playlets, skits. Dr. Fanny Varnum, Pasadena Junior College, Chairman; Mr. Georges Nivon, Occidental College, and Mr. Herman R. Stroemer, Santa Ana Junior College, Associate Chairmen.

Puppet-play Unit: playlets; exhibit of puppets and stages. Dr. Vern Wa Robinson, University of California at Los Angeles, Chairman; Dr. Stella Lovering, Los Angeles City College, and Mrs. Ruth Arvidson, Lincoln Junior High School, Santa Monica, Associate Chairmen.

Choral Unit: songs, dances. This will include a demonstration of work done in several schools with Mexican children of the second generation. Miss Esperanza Carrillo, Hollywood High School, Chairman; Miss Mignonette Miquel,

George Washington High School, Los Angeles, and Mrs. Alice Gillman, John C. Freemont High School, Los Angeles, Associate Chairmen.

Recording Unit: demonstration of phonograph records suitable for use in classroom; exhibit of phonographs and records. Opportunity will be offered to teachers to have their voices recorded. Dr. Erik Wahlgren, University of California at Los Angeles, Chairman; Miss Josephine Indovina, Los Angeles City College, and Mrs. Bertha D. Goodwin, Manual Arts High School, Associate Chairmen.

Exhibit of Realia and Pan-American Exhibit: teachers' handbooks, syllabi, courses of study, tests, student publications, materials for clubs; maps, crafts and many items of interest from Latin-American countries. Mr. Meyer Krakowski, Los Angeles City College, Chairman; Mr. Victor M. Seine, Beverly Hills High School, and Miss Dorothy M. Johns, University High School, Los Angeles, Associate Chairmen.

MEYER KRAKOWSKI, Chairman Program Committee, Spring Meeting, 1941

Los Angeles City College

LIST OF MEMBERS OF M.L.A.S.C.

This list includes 331 members for the year October 1, 1940, to October 1, 1941, whose dues were paid by February 20, 1941. In this list are 92 who were not members in 1939-1940; of these 53 are new members this year. On January 21, 1941, we reached last year's membership of 286. Section preference is indicated by the initial letter of each language: French, F.; German, G.; Italian, I.; Spanish, S.

Communications regarding membership should be addressed to the Membership Chairman, Mrs. Clara Bate Giddings, 95 S. Holliston Ave., Pasadena, California.

Adams, Veda, Francis Polytechnic High School, Los Angeles (F.)
Allison, Mary C., Chaffey Union High School, Ontario (F.)
Anderson, Jane E., Newport Harbor Union High School, Newport Beach (S.)
Andrews, Esther C., Whittier College, Whittier (G.)
Arbour, Belle, John Marshall High School, Los Angeles (S.)
Arlt, Gustave O., University of California, Los Angeles (G.)
Arvidson, Mrs. Ruth H., Lincoln Junior High School, Santa Monica (F.)
Austin, Herbert D., University of Southern California, Los Angeles (I.)
Azorlosa, Eulalia, Beverly Hills High School, Beverly Hills (F.)

Babson, Consuelo P., Beverly Hills High School, Beverly Hills (S.) Bailey, Mrs. Ethel M., Glendale Evening High School, Glendale (F.) Baumann, Carl J., Pomona College, Claremont (G.) Benner, Burnham C., Abraham Lincoln High School, Los Angeles (S.) Beyers, Mrs. Wilma O., San Pedro Evening High School, San Pedro (F.) Bickford, Claribel L., Santa Monica High School, Santa Monica (S.) Bickley, J. G., Occidental College, Los Angeles (S.) Bissell, Clara L., Chaffey Union High School, Ontario (G.) Bissell, Kenneth M., University of Southern California, Los Angeles (F.) Blacker, Samuel L., Belmont High School, Los Angeles (S.) Blair, Mrs. Marguerite, Santa Barbara High School, Santa Barbara (I.) Boardman, Mrs. Julia, Los Angeles City College, Los Angeles (F.) Bond, Mrs. A. L., Eleanor J. Toll Junior High School, Glendale (F.) Bonhard, Florence, 83 Fremont Place, Los Angeles (F.) Bouck, Dorothy, Los Angeles High School, Los Angeles (F.) Bowman, Mrs. Muriel G., Florence Nightingale Jr. H. S., Los Angeles (8.) Boyle, Mrs. Aimee R., Woodrow Wilson Junior High School, Pasadena (F.) Boynton, Mrs. Mabel, Torrance High School, Torrance (S.) Breckheimer, Peter J., Belmont High School, Los Angeles (F.) Bredberg, Martin, Bell High School, Los Angeles (S.) Briggs, A. R., Redondo Union High School, Redondo Beach (S.) Brown, Mrs. Amy, John Marshall High School, Los Angeles (F.) Brown, Leslie P., San Diego State College, San Diego (F.)

Cain, Gertrude, Herbert Hoover High School, Glendale (S.) Carrillo, Esperanza, Hollywood High School, Hollywood (S.) Casaubon, Mrs. Zoe, Washington Irving Junior High School, Los Angeles (F.) Caspari, Fritz, Scripps College, Claremont (G.) Cass, Isabella A., Pasadena Junior College, Pasadena (F.) Chamberlain, Mary A., John Muir Junior High School, Los Angeles (F.) Chavez, Mrs. E. D. de, Francis Polytechnic High School, Los Angeles (S.) Colfax, Caroline, San Pedro High School, San Pedro (F.) Collins, Hazel M., Jefferson Junior High School, Long Beach (S.) Cooke, Mrs. Beatrix, University High School, Los Angeles (F.) Coon, Jewell, Victor Valley High School, Victorville (F.) Cooper, Mrs. Lois C., George Washington Junior High School, Pasadena (F.) Coppock, Alice, Avalon High School, Avalon (S.) Corbato, Hermenegildo, University of California, Los Angeles (S.) Cordelius, Henry F., Pasadena Junior College, Pasadena (G.) Cordon, Mrs. Ramona S., Thomas Starr King Jr. High School, Los Angeles (\$.) Costenbader, Mrs. Margaret, Gardena High School, Gardena (S.) Crow, John A., University of California, Los Angeles (S.) Crowell, James W., Pomona College, Claremont (S.) Culver, Elizabeth, John Marshall High School, Los Angeles (F.)

Dalager, Mrs. Vera L., 783 E. Claremont Ave., Pasadena (S.)
Dalland, Augustine, John Burroughs Junior High School, Los Angeles (F.)
Daniel, Julia N., Los Angeles High School, Los Angeles (F.)
Davidson, Margaret H., Eagle Rock High School, Eagle Rock (S.)
Davis, Mrs. Grace B., Woodrow Wilson High School, Los Angeles (S.)
Davis, Mrs. Maria S., North Hollywood High School, North Hollywood (S.)
Davis, Mary E., Pasadena Junior College, Pasadena (S.)
Day, Mrs. Ruth B., University of Southern California, Los Angeles (G.)
Dinsmore, Isabel, El Monte Union High School, El Monte (S.)
Dolch, Alfred K., University of California, Los Angeles (G.)
Donnally, Mrs. Agnes R., Manual Arts High School, Los Angeles (S.)
Draper, Lulu, George Washington High School, Los Angeles (S.)
Drummond, Wesley C., Long Beach Junior College, Long Beach (S.)
Duffy, Elsie E., San Pedro High School, San Pedro (S.)
Dunlap, Carol J., Alexander Hamilton High School, Los Angeles (S.)

Eaton, Myla G., Susan M. Dorsey High School, Los Angeles (F.)
Eckersley, Edna B., Pasadena Junior College, Pasadena (F.)
Eckstein, Mrs. Margaret G., Susan M. Dorsey High School, Los Angeles (S.)
Ehlen, Martha, Fullerton Junior College, Fullerton (G.)
Elliott, Helen L., Laguna Beach High School, Laguna Beach (S.)
Emmett, Eleanor, Santa Monica High School, Santa Monica (F.)
Escudero, Mary J., Claremont High School, Claremont (S.)
Everett, Mrs. Genevieve, Orange Union High School, Orange (S.)

Fieg, Walter A., Long Beach Junior College, Long Beach (G.)
Fink, Erna M. Whittier Union High School, Whittier (G.)
Fite, Alexander G., University of California, Los Angeles (F.)
Ford, Mrs. Sylvia V., Susan M. Dorsey High School, Los Angeles (S.)
Forker, Ysabel H., Bakersfield Junior College, Bakersfield (S.)

Forster, Arthur B., Los Angeles City College, Los Angeles (F.)
Fortner, Mrs. Margaret H., McKinley Junior High School, Los Angeles (S.)
Foster, Edna F., Inglewood High School, Inglewood (S.)
Fox, Mrs. Dorothy B., Metropolitan High School, Los Angeles (S.)
Fox, Marguerite, Glendale Junior College, Glendale (F.)
Frahm, Dorothea, San Bernardino Valley Junior College, San Bernardino (G.)
Franz, Violet, Bakersfield Junior College, Bakersfield (F.)
Fraser, Mrs. Maud, James A. Foshay Junior High School, Los Angeles (S.)
Freeland, Vina E., Whittier Union High School, Whittier (S.)
Freeman, Alice, Redondo Union High School, Redondo Beach (F.)
French, Mrs. Una M., Citrus Union High School, Azusa (S.)
Frothingham, Ruth, Santa Ana High School, Santa Ana (S.)
Fry, Mrs. Mary A., Stevenson Junior High School, Los Angeles (F.)
Fuge, Mary, 2737 Oregon St., Los Angeles (S.)

Gassaway, Mary E., Long Beach Junior College, Long Beach (F.) Gastignol, Gilberte F., Chaffey Union High School, Ontario (F.) Gatch, Louise, McKinley Junior High School, Pasadena (S.) George, Ethel M., Whittier Union High School, Whittier (F.) Gibbs, Nannie, Polytechnic High School, Long Beach (S.) Giddings, Mrs. Clara Bate, Pasadena Junior College, Pasadena (G.) Gidney, Lucy M., Los Angeles City College, Los Angeles (F.) Gillman, Mrs. Alice, John C. Fremont High School, Los Angeles (G.) Gilson, Dorothy, Glendale High School, Glendale (F.) Ginsburg, Mrs. Ruth, Eagle Rock High School, Los Angeles (S.) Gleason, Mrs. Teresa, Ralph Waldo Emerson Junior High School, Pomona (8.) Goddard, Maria R., Los Angeles City College, Los Angeles (S.) Goodsell, Ruth E., Escondido Union High School, Escondido (S.) Goodwin, Mrs. Bertha D., Manual Arts High School, Los Angeles (F.) Gove, Mrs. Winifred E., Pasadena Junior College, Pasadena (F.) Grabske, Mrs. Bee, John Marshall High School, Los Angeles (S.) Grant, Mrs. Isabelle D., Central Junior High School, Los Angeles (F.) Grant, Mrs. Judith, San Pedro High School, San Pedro (S.) Greenlaw, Kenneth, Glendale Home School, Glendale (S.) Griffin, Frances A., Beverly Hills High School, Beverly Hills (F.) Griggs, John, Thacher School, Ojai (F.)

Hadley, Paul E., El Monte Union High School, El Monte (F.)
Hall, Mrs. Ida D., Santa Maria High School and Jr. College, Santa Maria (G.)
Hardison, Aura D., University of Southern California, Los Angeles (F.)
Hardy, Mrs. Grace C., 5100 Laurel Grove Ave., North Hollywood (S.)
Hargreaves, Lotus, Verdugo Hills High School, Tujunga (S.)
Hart, Bernice, Julia C. Lathrop Junior High School, Santa Ana (S.)
Harvey, Emery W., 7905 Hollywood Blvd., Hollywood (I.)
Hatcher, Mabel A., John Marshall High School, Los Angeles (S.)
Hatfield, Mrs. S. Margaret, Pasadena Junior College, Pasadena (S.)
Hathaway, Mrs. Emila H., John C. Fremont Junior High School, Pomona (S.)
Hedeen, Carl, Alhambra High School, Alhambra (S.)
Hendrickson, Loren M., Los Angeles City College, Los Angeles (S.)

Herndon, L. T., Glendale Junior College, Glendale (S.)

Herwig, Mrs. Isabel, University of California, Los Angeles (S.)

Hewitt, E. Faye, Horace Mann Junior High School, Los Angeles (S.)

Heyne, Adolph, Oceanside-Carlsbad Junior College, Oceanside (G.)

Hill, Edith, University of Redlands, Redlands (S.)

Hill, Mrs. Ruth S., Eagle Rock High School, Los Angeles (F.)

Hindson, Alice, Francis Polytechnic High School, Los Angeles (F.)

Hodgson, Mrs. Josefina, Excelsior Union High School, Norwalk (S.)

Hofe, Harold von, University of Southern California, Los Angeles (G.)

Holt, Mrs. Edith, Whittier Union High School, Whittier (S.)

Hollowell, Mrs. Vernabelle S., Beverly Hills High School, Beverly Hills (F.)

Horsch, L. J., Chaffey Junior College, Ontario (G.)

Hotchkiss, Crysie A., Monrovia-Arcadia-Duarte High School, Monrovia (S.)

Hurlbut, Mary, Beverly Hills High School, Beverly Hills (F.)

Indovina, Josephine, Los Angeles City College, Los Angeles (I.)

Immerwahr, R., University of California, Los Angeles (G.)

Jackson, William G., Huntington Park High School, Huntington Park (F.)

Jallade, Adela, University of Southern California, Los Angeles (F.)

Jarrett, Mrs. Edith M., Fillmore Union High School, Fillmore (S.)

Johns, Dorothy M., University High School, Los Angeles (F.)

Johnson, Edith, University of Southern California, Los Angeles (S.)

Johnson, Geneva, Fullerton Junior College, Fullerton (S.)

Johnstone, Mrs. Belle B., Berendo Junior High School, Los Angeles (S.)

Jones, Claude E., University of California, Los Angeles (S.)

Jones, G. F., University of California, Los Angeles (G.)

Jones, Margaret B., Corona High School, Corona (S.)

Kapteyn, Peter J., James A. Garfield High School, Los Angeles (F.)
Keefauver, Mabel C., Joseph Le Conte Junior High School, Los Angeles (S.)
Kent, Katherine M., University High School, Los Angeles (S.)
Kincell, Dorothy M., Polytechnic High School, Riverside (S.)
Knoles, Edith, Beverly Hills High School, Beverly Hills (S.)
Krakowski, Meyer, Los Angeles City College, Los Angeles (G.)
Krause, Anna, University of California, Los Angeles (S.)

Lamb, Alice, Polytechnic High School, Long Beach (S.)

Lambert, Mabel O., Glendale High School, Glendale (S.)

Landon, W. E., Pomona Junior College, Pomona (S.)

Lassalette, Amelia, Belvedere Junior High School, Los Angeles (S.)

Latasa, Marie, Inglewood High School, Inglewood (S.)

Laughlin, Mrs. Mabel, Woodrow Wilson Junior High School, Glendale (S.)

Lee, Gladys M., Pasadena Junior College, Pasadena (S.)

Lefler, Antonia, John C. Fremont High School, Los Angeles (S.)

Lenhardt, Martha, Hollywood Evening High School, Hollywood (F.)

Letessier, Madeleine, University of California, Los Angeles (F.)

Linley, James M., Pasadena Junior College, Pasadena (S.)

Lloyd, Mrs. Evarose G., Manual Arts High School, Los Angeles (S.)
Loly, Kathleen D., Pasadena Junior College, Pasadena (S.)
Loumena, Alfred, Herbert Hoover High School, Glendale (F.)
Loveland, Ethel V., George Washington Junior High School, Pasadena (S.)
Lovering, Stella, Los Angeles City College, Los Angeles (F.)
Lowther, Mrs. Maria, University of California, Los Angeles (S.)
Lucier, Ruth, Roseville Union High School, Roseville (S.)
Lueders, Eugene C., Pasadena Junior College, Pasadena (G.)
Lynn, Leslie E., North Hollywood High School, North Hollywood (S.)
Lyons, L. G., Hollywood Evening High School, Hollywood (F.)

MacFarlane, James J., Abraham Lincoln High School, Los Angeles (S.) Mader, Hedwig, Glendale High School, Glendale (F.) Manetta, Laura, Glendale Junior College, Glendale (S.) Marburg, Helen, Pomona Junior College, Pomona (F.) Marsh, Mrs. June, John Adams Junior High School, Los Angeles (S.) Martin, Betty, Santa Monica Junior College, Santa Monica (F.) Maxwell, Jane, Central Junior High School, Los Angeles (S.) McCoy, Mrs. Mary J., Los Angeles City College, Los Angeles (F.) McCray, Hazel, Chino High School, Chino (S.) McEndree, Fay N., Glendale High School, Glendale (S.) McGillivray, Helen, Leuzinger High School, Los Angeles (8.) McGuineas, Mary J., William McKinley Junior High School, Pasadena (F.) McNeill, Ruth, Mark Keppel High School, Alhambra (S.) McSweeney, Nora T., Central Junior High School, Riverside (S.) McVicker, Bessie M., Van Nuys High School, Van Nuys (S.) Melick, Marguerite, South Gate High School, South Gate (S.) Merigold, Mrs. Dorothy, University High School, Los Angeles (F.) Miquel, Mignonette, George Washington High School, Los Angeles (F.) Miller, Fausta, Grossmont Union High School, Grossmont (S.) Miller, L. Gardner, University of California, Los Angeles (F.) Mohme, Erwin T., University of Southern California, Los Angeles (G.) Monroe, Daisy L., Glendale High School, Glendale (S.) Moreman, Margaret S., Huntington Beach Un. H. S. Huntington Beach (8.) Morrison, Alice R., Woodrow Wilson Junior High School, Pasadena (8.) Mott, Mrs. Centennia, El Segundo High School, El Segundo (S.) Mulloy, W. J., University of California, Los Angeles (G.) Myers, Lawrence A., Fullerton Union High School, Fullerton (F.)

Nash, Mary E., South Pasadena High School, South Pasadena (S.)
Newby, Daisy M., Susan M. Dorsey High School, Los Angeles (S.)
Newton, Mrs. Eleanor B., George Washington High School, Los Angeles (S.)
Nivon, Georges, Occidental College, Los Angeles (F.)
Nobbs, Hattie, Orange Union High School, Orange (G.)
Nordahl, Henry A., Theodore Roosevelt High School, Los Angeles (S.)
Northcote, Mrs. Desiree V., North Hollywood High School, No. Hollywood (F.)
O'Brien, Mrs. Alice M., 528 N. Heliotrope Drive, Los Angeles (F.)
O'Neill, Kate N., Riverside Junior College, Riverside (S.)

Ortiz, Stella B., Adult Education, Pasadena (S.)
Osta, Cecilia, Washington Irving Junior High School, Los Angeles (S.)
Oxley, Ruth, Woodrow Wilson High School, Long Beach (S.)

Packer, Antoinette, Pasadena Junior College, Pasadena (F.) Padilla, John C., Beverly Hills High School, Beverly Hills (S.) Palmberg, Lillian, Westmont College, Los Angeles (F.) Palomares, Rose J., Ralph Waldo Emerson Junior High School, Los Angeles (3.) Parker, Marjorie, Theodore Roosevelt High School, Los Angeles (S.) Payette, Clara M., Charles W. Elliot Junior High School, Altadena (F.) Pedroarena, Ysidora, Los Angeles High School, Los Angeles (S.) Perigord, Paul, University of California, Los Angeles (F.) Pesqueira, Louisa C., Colton Union High School, Colton (S.) Pilliod, Henri E., California Preparatory School, Covina (F.) Piziali, Pierina, University of California, Los Angeles (I.) Porter, Minnette, Woodrow Wilson High School, Los Angeles (F.) Power, Hazel, Belmont High School, Los Angeles (S.) Price, Eva R., University of Redlands, Redlands (S.) Price, Mildred, South Pasadena High School, South Pasadena (F.) Puckett, Ermine S., Pomona High School, Pomona (S.) Purdum, Margaret, Citrus Union High School, Azusa (S.)

Ramboz, Ina W., John C. Fremont High School, Los Angeles (S.)
Ramelli, Mattie, San Bernardino Junior College, San Bernardino (S.)
Raymond, Frances, Corona Junior High School, Corona (F.)
Regnier, Marie L., Canoga Park High School, Canoga Park (S.)
Reinsch, Frank H., University of California, Los Angeles (G.)
Richards, Elizabeth T., Pasadena Junior College, Pasadena (F.) (deceased)
Roalfe, Margaret, Fairfax High School, Los Angeles (S.)
Robinson, Vern W., University of California, Los Angeles (G.)
Rogers, Bernice, Maricopa High School, Maricopa (S.)
Rosenfeld, Selma, Los Angeles City College, Los Angeles (G.)
Ross, Elinor, Pasadena Junior College, Pasadena (S.)
Ross, Francis O., 625 S. Bixel St., Los Angeles (F.)
Rystrom, Ruth., John Marshall Junior High School, Pasadena (F).

Saelid, Mildred, John Marshall Junior High School, Pasadena (S.)
Sauer, Elmer E., Pasadena Junior College, Pasadena (G.)
Schacket, Helen, North Hollywood Junior High School, North Hollywood (S.)
Schafer, Adelaide, Bakersfield Junior College, Bakersfield (G.)
Scheele, Norbert, Los Angeles City College, Los Angeles (G.)
Scherer, Marietta, Los Angeles City College, Los Angeles (I.)
Schomaker, Christel B., University of California, Los Angeles (G.)
Schreiber, Mrs. Maria A., Venice High School, Venice (S.)
Schulz, Alice H., Los Angeles City College, Los Angeles (G.)
Scott, A., Woodrow Wilson High School, Long Beach (S.)
Scott, Donald H., Long Beach Junior College, Long Beach (I.)
Seidl, Martha, Central Junior High School, Riverside (S.)
Seine, Victor M., Beverly Hills High School, Beverly Hills (S.)

Shadforth, Mrs. Harriett O., Brea-Olinda Union High School, Brea (S.) Sharpe, Mabel L., Fullerton Junior College, Fullerton (F.) Silver, A. Morgan, Alexander Hamilton High School, Los Angeles (S.) Sintes, Antonia, George Washington High School, Los Angeles (F.) Smart, Helen M., Eagle Rock High School, Los Angeles (S.) Smeltz, Mrs. Cora C., 4422 North Figueroa St., Los Angeles (S.) Snow, Mrs. Catherine M., Manual Arts High School, Los Angeles (F.) Snow, Mrs. Ruth W., Herbert Hoover High School, Glendale (S.) Snyder, Elizabeth, Huntington Park High School, Huntington Park (8.) Snyder, Helen D., Los Angeles High School, Los Angeles (S.) Spears, John S., Compton Junior College, Compton (G.) Speroni, Charles, University of California, Los Angeles (I.) Squires, Adah, Charles W. Eliot Junior High School, Pasadena (S.) Stager, Cora, Long Beach Junior College, Long Beach (F.) Steven, Laurene, Long Beach Junior College, Long Beach (G.) Steward, Ethel B., Alhambra High School, Alhambra (S.) Straubinger, Othmar, Occidental College, Los Angeles (G.) Stroemer, Herman R., Santa Ana Junior College, Santa Ana (G.) Swanson, Elsa., East Bakersfield High School, Bakersfield (S.) Swart, Mrs. Esther, Woodrow Wilson High School, Los Angeles (S.) Swezey, Emma, Los Angeles High School, Los Angeles (F.)

Taber, Anna B., Polytechnic High School, Long Beach (S.)
Taylor, Erva A., Manual Arts High School, Los Angeles (S.)
Temple, Mrs. Esther H., Hollywood High School, Hollywood (S.)
Templin, Ernest H., University of California, Los Angeles (S.)
Thompson, Lois M., Polytechnic High School, Long Beach (G.)
Todd, Harry W., Banning High School, Wilmington (S.)
Toews, Emil C., Santa Monica Junior College, Santa Monica (G.)
Tost, Mrs. Dorothy M., Franklin Junior High School, Long Beach (S.)
Trosper, Vernette, Eastmont Junior High School, Montebello (S.)
Tucker, Ena, Lafayette Junior High School, Los Angeles (S.)
Tucker, William H., Central Junior High School, Los Angeles (S.)
Turner, Dorcas, Fullerton High School, Fullerton (S.)

Varnum, Fanny, Pasadena Junior College, Pasadena (F.)
Varnum, Margaret, Valencia High School, Placentia (F.)
Vaughan, Mrs. Doris, North Hollywood High School, North Hollywood (F.)
Vegher, Barbara J., Beverly Hills Grammar Schools, Beverly Hills (S.)
Volkers, Charlotte, Theodore Roosevelt High School, Los Angeles (S.)

Waddington, Mrs. Gladys, Inglewood High School, Inglewood (S.)
Wagner, Emilie, Pomona College, Claremont (G.)
Wahlgren, Erik, University of California, Los Angeles (G.)
Watson, Lella, Santa Ana Junior College, Santa Ana (F.)
Way, Henrietta, Fairfax High School, Los Angeles (G.)
Wedell, Emilie, Hollywood Evening High School, Hollywood (G.)
Weldon, Evelyn, Joseph Widney High School, Los Angeles (S.)
Werner, Adelaide M., Perris Union High School, Perris (S.)

Whiting, Caroline, Berendo Junior High School, Los Angeles (F.)
Whitney, Morrison Raymond M., 973 W. 45th St., Los Angeles (S.)
Whitsell, Mrs. Olive R., Benjamin Franklin High School, Los Angeles (S.)
Wicklund, Irene B., Whittier Union High School, Whittier (S.)
Wiebe, Herman H., Glendale Junior College, Glendale (G.)
Wildman, Mrs. Gladys, Bell High School, Bell (F.)
Wiley, Arthur S., Pasadena Junior College, Pasadena (F.)
Wiley, Josephine L., Kern County Union High School, Bakersfield (F.)
Wilkinson, Ruth D., Burbank High School, Burbank (S.)
Williams, Mrs. Martha G., South Pasadena Jr. High School, So. Pasadena (S.)
Wilson, Edgar M., 332 Old Ranch Road, Arcadia (I.)
Wilson, Marian N., Pasadena Junior College, Pasadena (S.)
Wilson, Russell E., Hollywood High School, Hollywood (G.)
Wood, Norma C., Pomona Junior College, Pomona (F.)
Wynne, Ina, Chaffey Union High School, Ontario (S.)

Yankwich, Leon R., U. S. District Court, Los Angeles (F.)
Yeary, Malcolm, Polytechnic High School, Long Beach (S.)
Yeoman, Hanna B., Thomas Starr King Junior High School, Los Angeles (F.)

SM

Zeitlin, Marion, University of California, Los Angeles (S.) Zentner, Anne, Hemet Union High School, Hemet (S.)